

★ PHOTOPLAY

January

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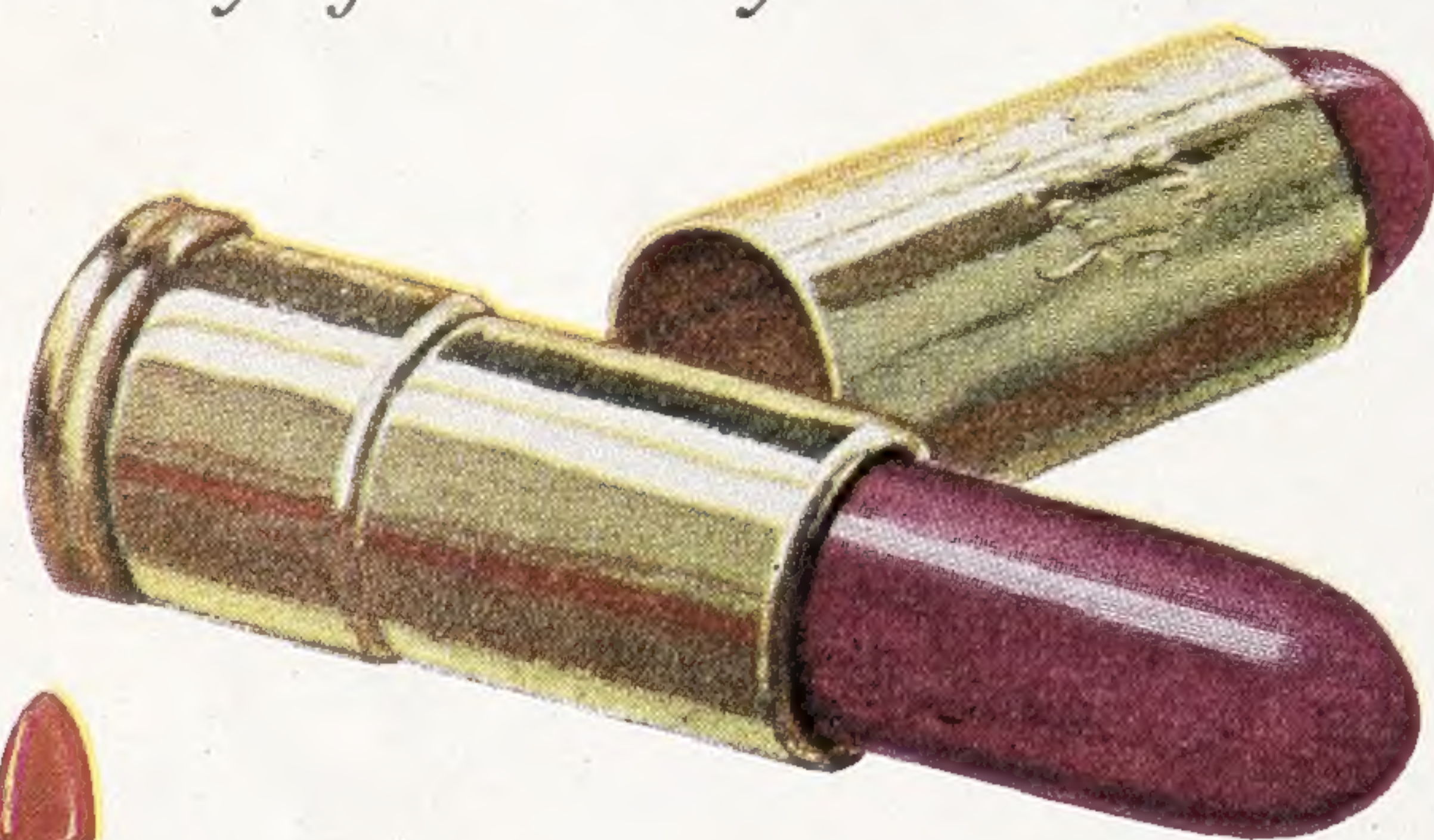
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*I invite you
to try
my lipstick*

*discover
lip loveliness
you've never
known before*

ollar quality for only 39c



6 enchanting lipstick shades which
I have created to make your lips beautiful.
These colors have drama... exciting companions
to my nail polish... flattering luxury tones
that make you more appealing than ever.



HELEN NEUSHAEFER
nail polish in twelve
fashion-bright colors.
All with miracle chip-
proof *Plasteen*® that
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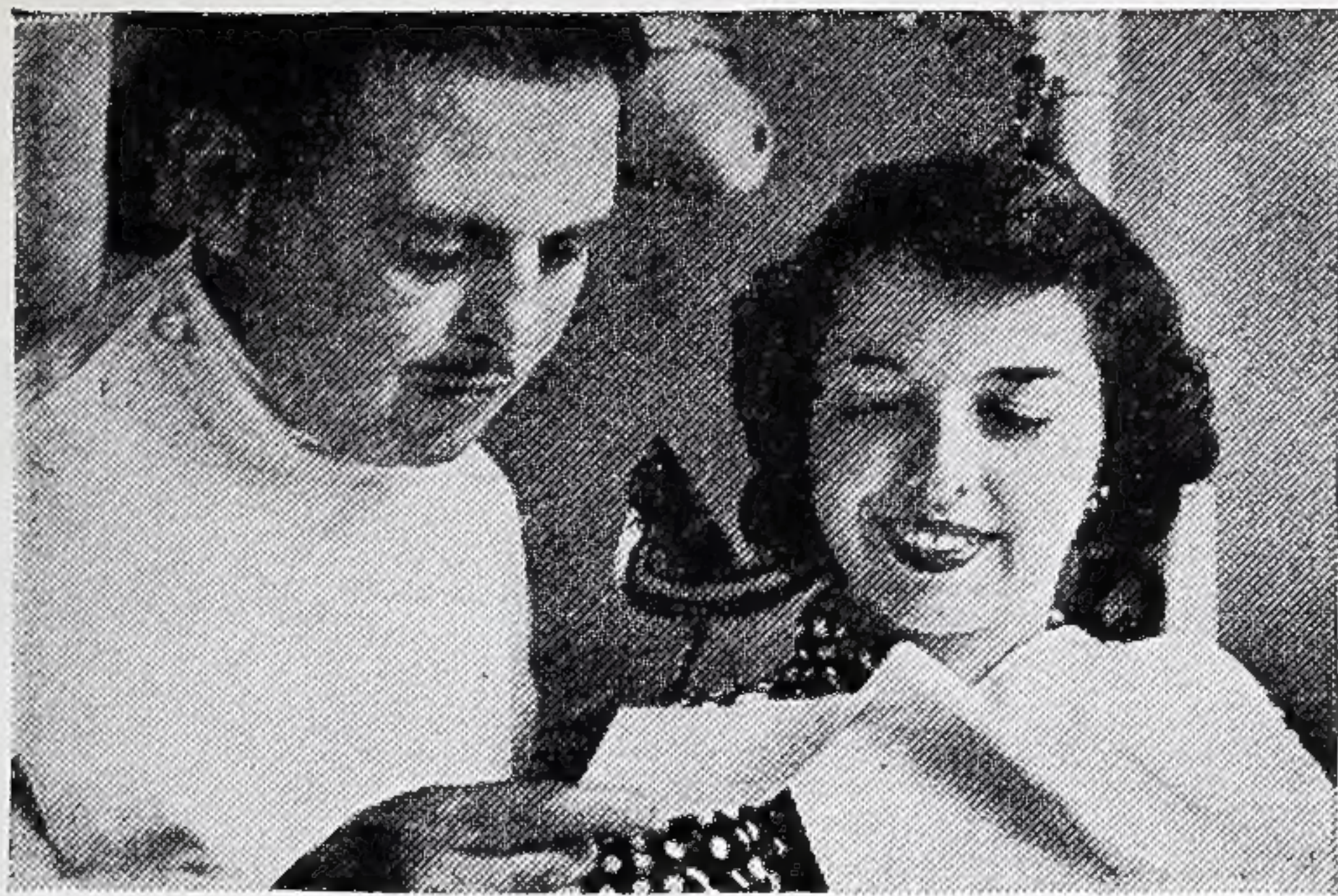
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Helen Neushaeter

NAIL POLISH • LIPSTICK

at your favorite chain or drug store

DENTAL SCIENCE EXPLAINS HOW
IPANA FIGHTS TOOTH DECAY!



No other dentifrice—paste or powder—has been proved more effective than Ipana in fighting tooth decay. For dental science says that tooth decay starts with acid-forming bacteria trapped in a sticky coating on your teeth. Every time, *any* time you use Ipana, it fights tooth decay by helping remove this bacteria-trapping coating.

DENTISTS SAY THAT IPANA CARE
PROMOTES HEALTHIER GUMS!



In thousands of recent reports from all over the country, 8 out of 10 dentists say the Ipana way promotes healthier gums. *That's just as important as fighting decay*, for dentists warn that you can't have healthy teeth without healthy gums! Try this dentist-approved Ipana care—for healthier teeth and healthier gums *both*.

HERE'S THE DENTIST-APPROVED
IPANA WAY—EASY AS 1, 2:



*The Ipana way is doubly effective. **1.** *Between regular visits to your dentist*, brush all tooth surfaces with Ipana at least twice a day. (Ipana's own formula helps prevent tooth decay—leaves teeth cleaner.) **2.** Then massage gums the way your dentist advises. (Ipana's unique formula also stimulates circulation—promotes healthier gums.)

GUARD AGAINST TOOTH DECAY AND GUM TROUBLES BOTH!

Dentists warn you must do both to save your teeth.

You can help prevent tooth decay as you guard your gums—with doubly-effective Ipana care!*

You realize, of course, that fighting tooth decay is vitally important.

But you may not realize that *fighting gum troubles is just as important!* It's true—for leading dental authorities warn that most tooth losses are caused by *gum troubles*.

You can help prevent tooth decay and gum troubles BOTH—with doubly-effective Ipana care.*

No other dentifrice—paste or powder—has been proved more effective than Ipana in fighting tooth decay. *And no other leading tooth paste* is specially designed to stimulate gum circulation—promote healthier gums.

So get Ipana for double protection—for fighting tooth decay and gum troubles *both*.

HEALTHIER TEETH, HEALTHIER GUMS
IPANA for Both!



Products of Bristol-Myers



Refreshing Ipana
leaves your breath cleaner,
your mouth fresher, too!

THIS BEAUTY GUARDS TEETH AND GUMS BOTH—WITH IPANA CARE!



With a smile like this, popular Jean Fritz of Long Island, N. Y., never risks halfway dental care. As a highly successful junior model, she knows that healthy teeth and healthy gums are *both* essential to an attrac-

tive smile. So Jean (like thousands of other smart girls) fights tooth decay and gum troubles, too—the pleasant Ipana way. Give yourself this same doubly-effective dental care. Get Ipana Tooth Paste today!

P.S. For correct brushing, use the DOUBLE DUTY Tooth Brush with the *twist* in the handle. 1000 dentists helped design it!

PHOTOPLAY

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Alice Tiller, Assistant Editor
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Hymie Fink, Photographer
Sterling Smith, Photographer
Betty Jo Rice, Asst. Photographer
Maxine Arnold, Contributing Editor

Sara Hamilton, Associate Editor

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Member of The True Story Women's Group

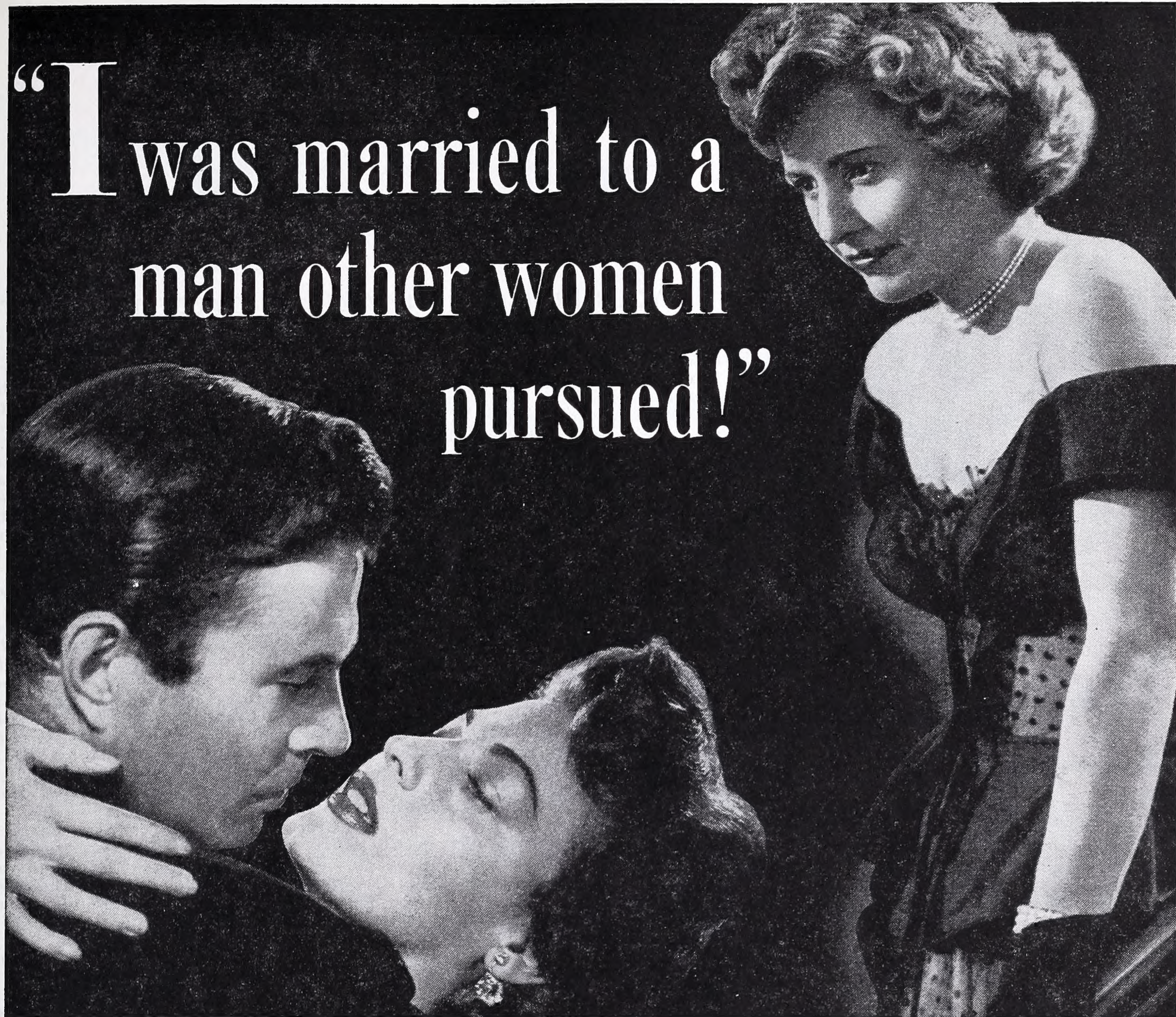


**SQUIBB ANGLE
TOOTHBRUSH**
reaches hard to
get at places



**BENT like a dentist's
mirror to reach
more places**

**"I was married to a
man other women
pursued!"**



There are two sides to anybody's town—the high hat side and the lowdown side, and the two rarely meet—in public places that is. But

when they do, and they do in M-G-M's new picture—you get a drama like this! Barbara Stanwyck plays the woman in it, a woman who knows the heartbreak of dream street. She's one of the dazzle girls of the social columns married to a man other women pursue. Watch James Mason play *this* part! Of course there's the other woman—there usually is—but not like this other woman. Ava Gardner plays the role. Watch her go for James Mason!



Yes, this is the story of night life, the kind of night life that leads to newspaper headlines—

and once in a while to murder! Marcia Davenport's exciting best-seller has come to the screen with stars that make it live!

M-G-M presents

BARBARA STANWYCK • JAMES MASON
VAN HEFLIN • AVA GARDNER
EAST SIDE, WEST SIDE

CYD CHARISSE • NANCY DAVIS • GALE SONDERGAARD
A MERVYN LeROY PRODUCTION

Screen Play by ISOBEL LENNART

Based on the Novel by MARCIA DAVENPORT

Directed by

Produced by

Mervyn LeROY • Voldemar VETLUGUIN
A METRO-GOLDWYN-MAYER PICTURE

LEARN THE SECRET OF
"PERMANENT" PIN CURLS
...even in damp weather

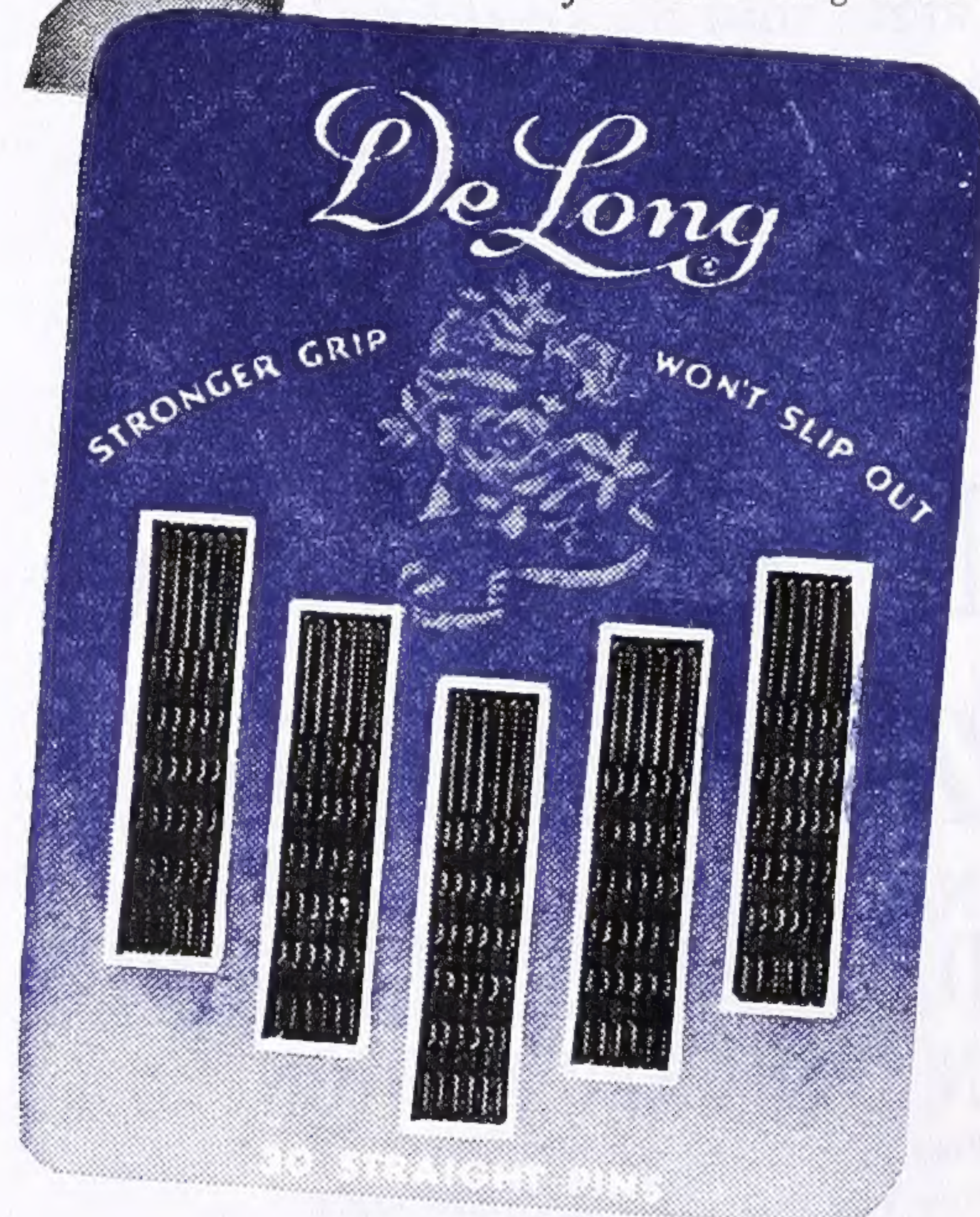


set your hair tonight with
DeLong bob pins
stronger grip—won't slip out

Yes, you can set your permanent in this chic salon style. Just be sure to use stronger-gripping De Long Bob Pins for lovely long-lasting curls that resist drooping—even in damp weather. Rounded smooth ends slide in and out easily. And De Long pins stay in day or night! Look for the blue De Long card on your counter.



The **brush bob** by Enrico Caruso, famous hair stylist to New York stage stars. Set top in 4 rows—turn front row toward face, back 3 rows away from face. Begin at right, set vertical rows, turning curls toward face, around head to back of left ear. Set left side counter-clockwise. Brush in all directions, then up in back, down from crown and up off face with rotating motion.



You're always "set" with De Long Hair Pins • Curl Setting Pins • Safety Pins • Hooks and Eyes • Snaps • Pins • Hook and Eye Tapes • Sanitary Belts

WHAT SHOULD I DO?



Claudette Colbert, star of "Three Came Home"

YOUR PROBLEMS ANSWERED BY CLAUDETTE COLBERT

DEAR Miss Colbert:

I am now fourteen, and I have lived my entire life in this small town. I have always earned good grades at school and been active in school affairs. I learned to sew in fifth grade, and since then I have made most of my clothes. I would like to be asked to join some of the clubs that the girls in my school start, and to attend their parties, but I am never invited.

You see, we live on the wrong side of town. My father is good to us, but he is known to be "worthless." He can't keep a job very long because he won't get to work on time, he talks politics (rants and raves), and, in general, gives the impression that he is quite a character. He has been in trouble with the law because of his gambling. I can't help being fond of my father because he is very funny at times, and sometimes he is sad. Even so, his reputation is making life for me and for my sister very difficult. Some of the nicer boys and girls have been told by their parents not to associate with us because we are "trash."

How can I prove that we are nice, even if my father is not a big success?

Amelia V.

It would be very easy for an older person to say to you, "Continue to be a school leader; study, read, make friends with your teachers so you will have the advantage of their guidance, plan to work your way through college."

All good advice, certainly, and guaranteed to give you a superior position in life eventually. However, these plans for the future will not entirely remove the heartache from the present.

But perhaps this will help you: There are many different kinds of success in life and, oddly enough, your father has found one kind. He is not "trash." He merely lives in a dream world of his own. Your father has managed to retain the love of his family and to elicit understanding from you.

Love your father and love your family. Be glad that your intellectual growth does not need to be stunted by the smug people who have to give themselves importance by belittling other human beings. Don't be impressed by snobs.

Claudette Colbert

DEAR Miss Colbert:

My problem is one hard for a man to confess; I am too good-looking and nice to the eyes of women. I am twenty-six years old and for the past eight years have served in the Marines. I am never able to stay in one place long and due to this I've spent five years overseas.

If I meet a girl and date her, she always says she falls in love with me after a few dates and begins to get serious. If I double-date, the other girl shows me attention and that makes my buddy mad.

I can't devote myself completely to

sports, due to leg injuries received during the war. At times I get so disgusted that I want to go overseas again, but I can't go through life running away from women because they are everywhere, it seems.

I am half-Creek Indian and half French. For a while I refused to go anywhere and refused to meet anyone, but that seems silly. What can I do to keep from getting involved with girls who want to marry me?

Creek

Don't feel that you are in some sort of horrible contest which obliges you to keep on running. Let me explain something about beauty: It gets a great deal of attention, whether male or female, but much of the attention is impersonal. Human beings are in constant visual quest for beauty; when they see what they consider to be lovely, they stare, but remember that they stare just as delightedly at a sunset, a B-36 in flight, or a trout curving from a stream. Don't take your good looks too seriously.

Even though you cannot engage in active sports, you should take up a hobby, or make arrangement to extend your education by taking a correspondence course. Enter new fields of interest and you won't have time to be exasperated by girls.

Claudette Colbert

DEAR Miss Colbert:

The day I was married I was one of the happiest girls in the world. Imagine my additional joy when, several weeks later, I realized that a baby was on the way. My husband and I couldn't wait for April to arrive.

In January, I had a slight accident and my baby was born two-and-one-half months prematurely. I had been married a little over eight months.

My son was in an incubator over eight weeks. Then, after three more weeks, he came home, a healthy seven pounds. I have never been so grateful to God for anything as I am for my son's life.

I suppose by now you have recognized my problem. Narrow-minded people have been talking ever since my baby was born. They say I had to get married.

Please help me to solve what is to me, to my husband, my son and to any future children, a great problem.

Mrs. Vada L.

Your letter is an ideal one to bring to the attention of anyone living and working in Hollywood. If there is one thing about which we become authorities in the cinema city, it is untrue, unfounded, shocking rumors. I can say honestly that, of the shocking accusations hurled at the motion picture industry, ninety per cent are totally untrue; seven per cent are told about the wrong people, and the final three per cent contain only a germ of fact. (Continued on page 6)

We've Gotta Tell The Truth...
It's MORE FUN Than
"Dear Ruth"

"Dear Wife"

FOR THE HOWL OF YOUR LIFE!

starring

WILLIAM HOLDEN
JOAN CAULFIELD
BILLY DE WOLFE
MONA FREEMAN
EDWARD ARNOLD

All the wonderful people
who made "Dear Ruth" such
a riot... are back—to
invite you to come along on
this hilarious honeymoon!



Bill Seacroft

Ruth Seacroft

Albert Kummer

Miriam Wilkins

Judge Wilkins



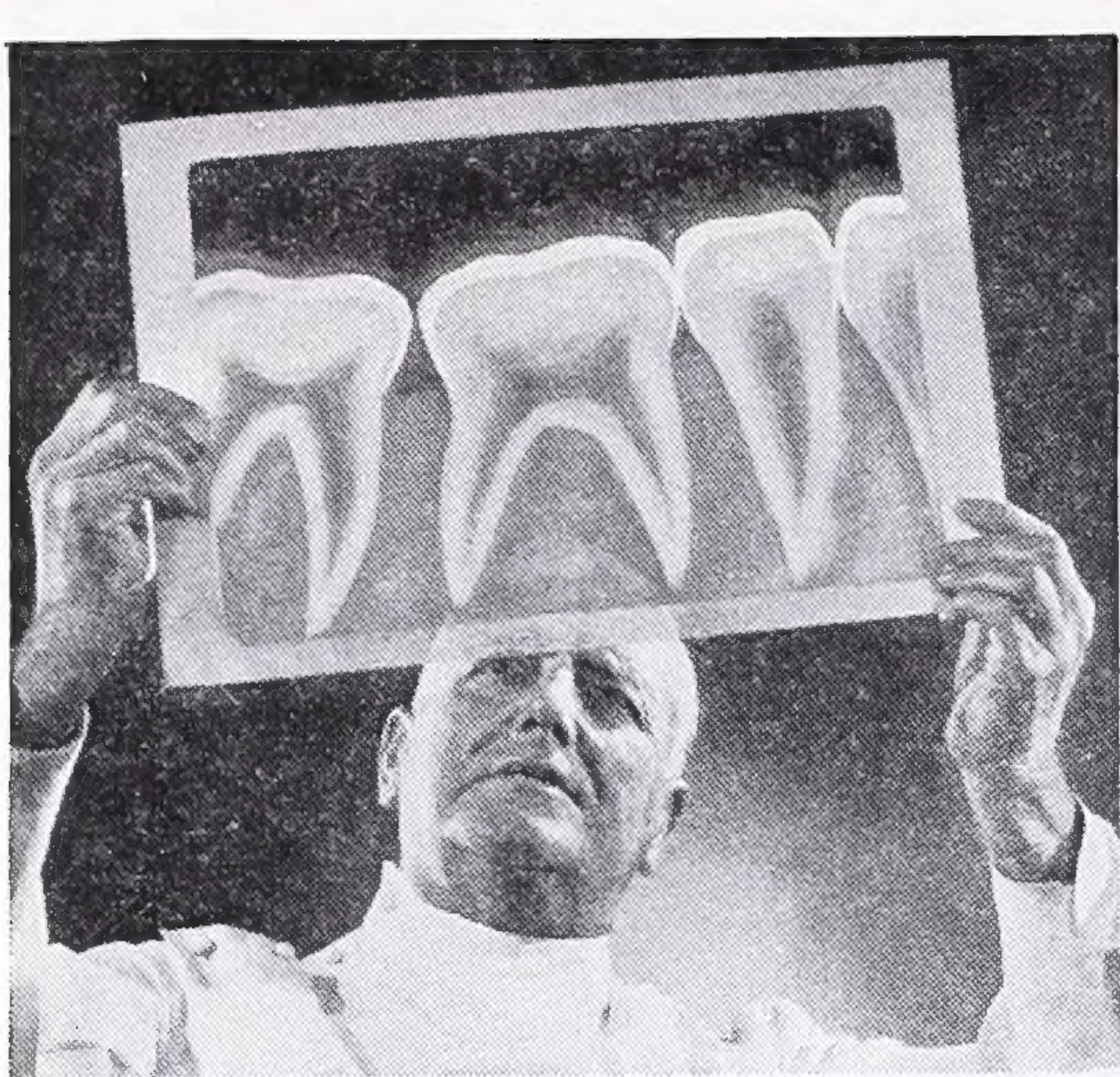
with
ARLEEN WHELAN
MARY PHILIPS

Produced by
RICHARD MAIBAUM

Directed by
RICHARD HAYDN

Written for the screen by Arthur
Sheekman and N. Richard Nash
as a sequel to Norman Krasna's
"DEAR RUTH"





**NOW! PROOF THAT BRUSHING TEETH
RIGHT AFTER EATING WITH**

COLGATE DENTAL CREAM HELPS STOP TOOTH DECAY!

**Exhaustive Research by Eminent
Dental Authorities Proves How Using
Colgate Dental Cream Helps
Stop Tooth Decay Before It Starts!**

Now, the toothpaste you use to clean your breath while you clean your teeth, offers a *proved* way to help stop tooth decay before it starts! 2 years' continuous research at leading universities—hundreds of case histories—makes this the most *conclusive* proof in all dentifrice research on tooth decay! Colgate's contains all the necessary ingredients, including an exclusive *patented* ingredient, for effective daily dental care. No risk of irritation! And no change in flavor, foam, or cleansing action!

**No Other Dentifrice
Offers Proof of These Results!**

Modern research shows tooth decay is caused by mouth acids which are at their worst right after eating. Brushing teeth with Colgate's as directed helps remove acids before they harm enamel. And Colgate's penetrating foam reaches crevices between teeth where food particles often lodge. No dentifrice can stop *all* tooth decay, or help cavities already started. But brushing teeth with Colgate Dental Cream as directed is a safe, *proved* way to help stop tooth decay!



(Continued from page 4)
The only thing to do is to ignore the scurrilous statements made about you. Your friends will not believe disagreeable stories, no matter what is said; your enemies will believe the worst of you, even without having heard evil gossip.

Remember this: A person who is a scandal-monger must move quickly from one story to the next, or the gossip's audience is lost. You may be the target one day, but someone else will suffer the next. Your experience will teach you to be generous to others, to doubt mean reports and to live above the nastiness of talebearers.

Claudette Colbert

Dear Miss Colbert:

I am twenty years of age. I got married at sixteen. I have two children. I would like to know what is wrong with me.

I'm on the go all day long, trying to keep my house neat and clean and trying to take care of my children. By five o'clock, time for my husband to come home, I am tired out. I find myself continually nagging him, ordering him not to scatter ashes, not to put his feet on the furniture, not to rough-house with the little boy because it makes the child hysterical.

It ends with my husband going to the movies, and with me getting the children to bed, and then falling in myself, too tired to care about anything.

I love my husband. I wish we could go dancing together Saturday nights, and go to a movie once or twice a week. I would like to have luncheon at least once a week with a girl friend, but all this is absolutely impossible at present.

Sometimes I think I will just go crazy.
Mrs. Jessie C.

I am grateful to you for your letter, because it is one that every sixteen-year-old girl, determined to get married, should read. Undoubtedly you, like so many teen-aged girls, thought of marriage as a sort of continual picnic.

Marriage imposes the obligation to be grown-up, to be ready to assume the responsibilities of home-making and bringing up a family, which is one of the most complex, demanding, and difficult of all occupations.

That is why, in this column, I always recommend that a girl finish school and work a few years before marrying. Every girl is entitled to a few years of fun and freedom before she assumes the obligations of family life.

You should see your doctor at once. He should take steps to improve your general physical condition so that you won't be so tired. Next, you should make arrangements for a baby-sitter at least once a week.

Finally, you must realize that the important things in this world are not inanimate objects like rugs, sofas and other items of furniture, but human beings and the relationships between them. You love your husband, so you must love to have him comfortable. There will be dust and ashes in the world, scattered far and wide, long after we, ourselves, are dust and ashes. Don't worry about them.
Claudette Colbert

Dear Miss Colbert:

I have been going out with a fellow for three months and I like him very much. We work in the same shop so I see him every day. Three weeks ago he stopped talking to me or asking me for dates. I do not know why, and no matter how nice I act toward him, he just smiles, nods and hurries on.

Now do you think I should ask him outright the reason for his change in attitude

toward me, or should I wait and let him tell me in his own time?

Lorena C. V.

Every month, dozens of girls write me, saying that after what was considered a very satisfactory friendship, the boy in the case has abruptly lost interest.

In every case, the girl professes to be mystified by her sudden unpopularity, but deep in her heart she actually must know what mistake she has made.

When one of these brief romances breaks up, or is terminated by the man, the girl is permitted to ask if she has offended in any way. If the man is frank and is really interested in the girl, he may explain. More than likely, however, the man has merely lost interest—having decided that the girl, for any one of a thousand reasons, is not his type. In that case, the smart girl will decide, but fast, that neither is the boy her type, and mark up the experience to profit and loss.

Claudette Colbert

Dear Miss Colbert:

I am in love with a man who is nine years my senior.

This man tells me that he supports his mother. Because of his job, he does quite a bit of traveling. In general conversation, he has said that he has never married because he does not like the idea of his wife sitting at home alone, while he is out of town. He says that this is unfair to a girl.

What I would like to know is how I can make him understand that I love him devotedly and would not mind being alone while he is away on business. Also, how can I find out what his intentions are without giving him the impression that I am trying to rush into marriage.

Beaudine J.

Every girl should always remember this: To assure a man that he is more important to her than he has indicated she is to him, is to court disaster. This man has told you that he is caring for his mother and that he has no intention of marrying. He has given you his reasons.

You should accept his statement as a sincere and final declaration of his state of mind until he, himself, says that he has changed it. You aren't doing that. Because you are in love with him, you think that he must be in love with you, and in spite of the fact that he has done his best to discourage you.

The sensible thing is to accept his reasons for not wishing to marry, and to consider him a friend and nothing more. Look for some chap who hasn't this man's encumbrances.
Claudette Colbert

Have you a problem which seems to have no solution? Would you like the thoughtful advice of

Claudette Colbert?

If you would, write to her in care of Photoplay, 321 S. Beverly Drive, Beverly Hills, Cal., and if Miss Colbert feels that your problem is of general interest, she'll consider answering it here. Names and addresses will be held confidential for your protection.

1950'S 'TEN-BEST' LIST WILL START

WITH Warner Bros.

Hasty Heart

WAS IT LOVE...

WAS IT PITY...?

"So good it tops
the stage play! A
new star is born!"
— LOUELLA PARSONS

"Richard Todd
gives the greatest
performance
of the year!"
— HEDDA HOPPER

"Bravo!
An 'Oscar
Contender!'"
— EARL WILSON

"The Hasty
Heart' will
win your heart!"
— LOUIS SOBOL

"The comment's
terrific! Richard Todd's
sure to be nominated
for an oscar!"
— DOROTHY KILGALLEN

Chosen as
Redbook's Picture
of the Month

"One of the best
pictures I've seen!"
— FRANK FARRELL

"It's No. 1
on my Movie-
Hit Parade!"
— GUY LOMBARDO

Winner of
Parents' Magazine
Medal Award

"It's enormous!"
— PHOTOPLAY

**MOST TALKED-ABOUT, RAVED-ABOUT
PICTURE SINCE 'JOHNNY BELINDA'!**

STARRING

RONALD REAGAN · PATRICIA NEAL · RICHARD TODD

DIRECTED BY VINCENT SHERMAN SCREEN PLAY BY RANALD MacDOUGALL





What are you waiting for?

**Don't be
a die-hard
on the subject of
monthly protection**

You certainly can't modernize your good-grooming habits if you just close your mind while others are getting the benefit of new ideas and discoveries. *It is no secret at this date* that Tampax has only one-ninth the bulk of the outside pad ...and needs no belts or pins to fasten it, because doctor-invented Tampax is worn *internally*. Also it causes no chafing, no odor and no bulges, bumps or ridges under a dress or skirt.

Tampax is made of safety-stitched absorbent cotton contained in dainty white disposable applicators. Your hands need not touch the Tampax and when it's in place the wearer cannot feel it. It's really the last word! Millions of women and girls now use Tampax in more than 75 countries — *and that's the truth*.

You can change Tampax quickly, dispose of it readily. Sold at drug and notion counters in 3 absorbencies: Regular, Super, Junior. Average month's supply slips into purse. Act now—prepare for *next* month. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising
by the Journal of the American Medical Association

Readers Inc.

Cheers and Jeers:

"Hero's Wife" by Wanda Hendrix in the December Photoplay is truly an inspiring article. My husband was in service for almost six years and, as I read about Audie Murphy's war-jangled nerves, I could see my husband in every line. I admit that there have been times when I have forgotten to take into consideration what my husband has been through and I am humbly grateful to Wanda Hendrix for helping me to remember.

No man could ask for a more understanding wife than Wanda. I hope that Audie realizes what a "treasure" he has and that they will soon be reunited permanently.

MRS. BETTY FOUSTNER
Buffalo, N. Y.

I feel like saying "I told you so" about the Shirley Temple-John Agar break-up. I knew all along it would happen. Shirley is too petted and spoiled to have to think of anyone but herself.

MRS. W. J. MILLER
Bluffton, Ga.

Thanks for the picture "Roseanna McCoy." It sure went over here. It thrilled us because it had our home town in it. (Joan Evans sure can act—if she isn't a hillbilly. So let's have more of her.)

CAROL JEAN ROWE
Pikeville, Ky.

Wave Length:

In your November issue, Herman Fleming wants to know: "If Esther Williams is as good as she is supposed to be, why doesn't she try swimming the English Channel?"

Doesn't he realize that being a good swimmer doesn't necessarily mean that one is a good long-distance swimmer? Even if she is able to do this, she may not want to—and as far as I'm concerned, she doesn't have to in order to prove that she is good. Nor does she have to do it to make herself famous—she already is.

VIOLETTE RUSSELL
Nassau, Bahamas

On Farley's Side:

In the December issue, Anna Matt brought up that ageless revolt of star-snubs-fans and since it was about Farley Granger this time, I couldn't let the challenge go unanswered.

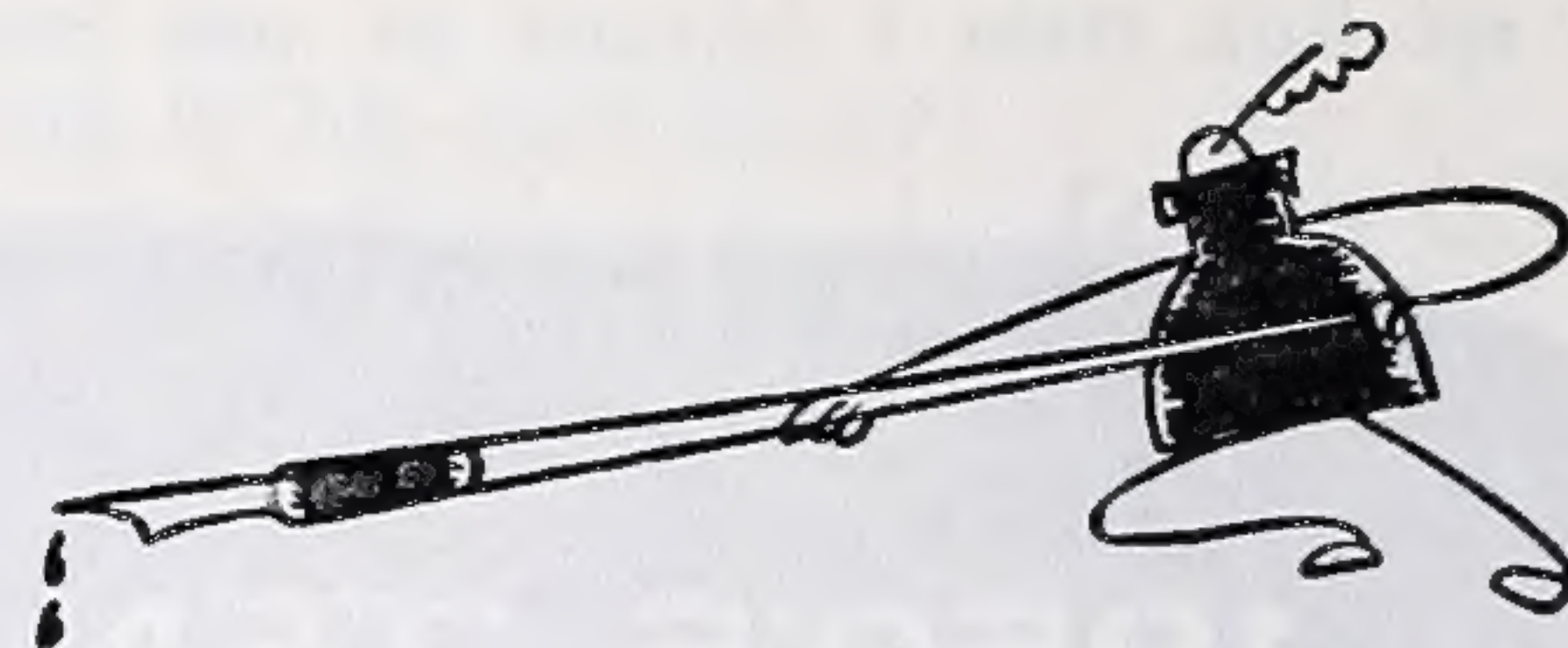
Farley is not my favorite actor but I admire his talent, looks and ambition and know that he will achieve success in due order, even with the many stick-pins he'll receive in the back along the way, whether from fans or foes. Mr. Granger was anything but ready for the welcome he received from us here at the opening of "Roseanna," but he treated us so well, nothing but praise was heard when he



went inside the theater after signing all our books and posing for countless pictures.

Enclosed please find snap of Farley we took on his recent visit.

MARLENE BUTTINO
San Francisco, Cal.



Readers' Pets:

Where has Ann Sheridan been? I saw "I Was a Male War Bride" and I think it is one of the funniest movies of the year. She and Cary Grant are great for comedy.

SERENA SCHAD
Melrose, Fla.

Everyone has been raving about such new stars as John Derek and Montgomery Clift, they do not seem to notice a really great newcomer, Richard Hylton of "Lost Boundaries."

ALAYNE AUSTIN
Northville, Mich.

Orchids to Bill Lundigan for his part in "Pinky." Why haven't the movie producers given Bill a part deserving of his talent and good looks long before now?

PATTY JONES
Ogden, Utah

Casting:

Speaking of casting, I'd like to see Robert Mitchum and Bette Davis in a picture together. It would be a challenge to see who'd steal the scene—Mitchum, whose demonstration of emotion is shown by a raised eyebrow, and Bette who flaunts every bone in her body to put over a simple expression.

BEVERLY REVERE
New York, N. Y.

Let's have "Some of These Days," Sophie Tucker's life story, made into a movie! Wouldn't Betty Hutton make a great Sophie—or Shelley Winters?

GRAYCE RODRIGUEZ
El Paso, Tex.

Question Box:

I have been puzzled about whether Sally Forrest is Ida Lupino's sister.

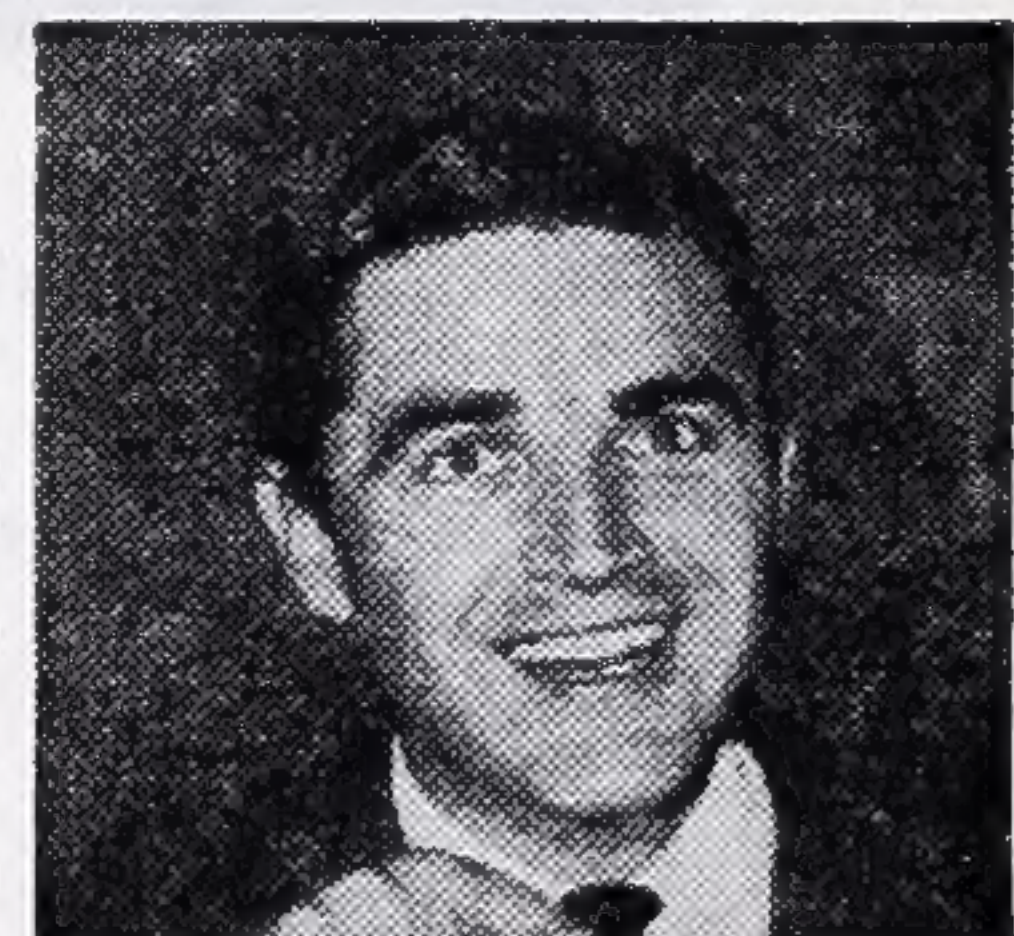
ANITA LEE
Los Angeles, Cal.

(They are not related.)

I can't get over the wonderful actor that played *Big Ed* in "White Heat." Could you tell me his name and age?

NATHALIE BECIA
N. Grosvenordale, Conn.

(Big Ed was Steve Cochran. He was born in Eureka, Cal., May 25, 1917, is 6'1, 165 lbs., green eyes, brown hair. He'll be seen next in "The Victim." Write him at Warner Bros., Burbank, Cal.)



Would you please tell me how to pronounce Richard Conte's last name?

NANCY COMEAU
Milo, Me.

(It rhymes with Monty.)

I have recently seen a re-issue of "Let's Sing Again," starring Bobby Breen. Is he the same Bobby Breen that acted in "Luxury Liner"?

JOAN RAYNAK
Lakewood, O.

(Tommy Breen [no relation to Bobby] was in "Luxury Liner.")

Want to know what the Inspector General inspects?

— I'M
DYING
TO
TELL
YOU !!!



Never such
singin',
dancin',
Danny
Kaye-pers!
He's a
general
with an
army of
beautiful
babes!

DANNY KAYE

is the

Inspector General

The All-time
Comedy Kayo from
WARNER BROS.

IN COLOR BY
Technicolor

WITH

WALTER SLEZAK

BARBARA BATES
ELSA LANCHESTER

PRODUCED BY

JERRY WALD

DIRECTED BY

HENRY KOSTER

Screen Play by Philip Rapp and Harry Kurnitz • Suggested by a Play by Nikolai Gogol • Lyrics and Music by The Associate Producer SYLVIA FINE • Musical Direction and Incidental Score by Johnny Green

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Tubes or jars
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✓ (F) *ABANDONED*—U-I: A brisk movie meller about black market babies. Dennis O'Keefe is the reporter who exposes the racket with Gale Storm's help. With Raymond Burr, Marjorie Rambeau, Jeff Chandler, Meg Randall. (Nov.)

✓✓ (F) *ADAM'S RIB*—M-G-M: There are chuckles aplenty in this marital mix-up starring Spencer Tracy and Katie Hepburn with A-1 support from Judy Holliday, David Wayne, Tom Ewell and Jean Hagen. Fine for your lighter mood. (Jan.)

✓✓ (F) *ARCTIC FURY*—Plymouth-RKO: Raw, realistic chronicle of one man's fight for life in the Arctic wilds. Along with a handful of humans, the cast consists of bears, cougars, mad dogs. (Dec.)

✓✓ (F) *BATTLEGROUND*—M-G-M: Van Johnson heads a topnotch cast in this war film graphically describing the Battle of Bastogne in 1944. With Marshall Thompson, Ricardo Montalban, John Hodiak, George Murphy. (Dec.)

✓ (A) *BEYOND THE FOREST*—Warners: A stormy drama presenting Bette Davis as a vicious female scheming to shed hubby Joseph Cotten and wed millionaire David Brian. Lurid but interesting. (Jan.)

✓ (F) *BIG WHEEL, THE*—Popkin-Stiefel-Dempsey-UA: Here's a thriller on auto racing with speed demon Mickey Rooney in the driver's seat. Mary Hatcher is Mickey's best girl, Spring Byington his anxious mom, Thomas Mitchell his kindly boss and Michael O'Shea an unfriendly fellow-driver. (Jan.)

✓ (F) *BRIDE FOR SALE*—Crest-RKO: Giddy is the word for this romantic romp involving Claudette Colbert, Robert Young and George Brent. Claudette wants to trade her career for orange blossoms but can't get the boys to cooperate. Not, that is, until the last reel. (Jan.)

✓✓ (A) *CHICAGO DEADLINE*—Paramount: An exciting mystery with reporter Alan Ladd sticking out his handsome neck to clear Donna Reed's reputation. With June Havoc, Arthur Kennedy. (Nov.)

✓✓ (F) *CHRISTOPHER COLUMBUS*—Gainsborough-UI: Here is history on a grand scale with Fredric March making a fine *Columbus* and Florence Eldridge a gracious *Queen Isabella*. A sumptuous spectacle with Francis Sullivan, Derek Bond. (Nov.)

✓ (F) *DANGEROUS PROFESSION, A*—RKO: The inner workings of the bail bond racket with George Raft, Ella Raines and Pat O'Brien supported by Bill Williams, James Backus. Just a filler-inner. (Jan.)

✓ (A) *DEADLY IS THE FEMALE*—King Brothers-UA: Violence abounds in this tense crime thriller. Peggy Cummins and John Dall ably portray a pair of gun-crazy bandits seeking excitement and getting more than their share. Sordid stuff. (Jan.)

✓✓ (A) *DOCTOR AND THE GIRL, THE*—M-G-M: A heart-appealing drama in which doctor Glenn Ford makes Janet Leigh's pulse beat faster. With Charles Coburn, Gloria De Haven. (Nov.)

✓ (F) *DOWN DAKOTA WAY*—Republic: Fast-paced but not too original prairie yarn featuring Roy Rogers, Dale Evans, Roy Barcroft. (Dec.)

✓✓ (F) *EVERYBODY DOES IT*—20th Century-Fox: You'll laugh long and loud over the hilarious antics of Paul Douglas in this amusing comedy. Celeste Holm is his socialite wife, Linda Darnell a sultry grand opera singer. Charles Coburn and Millard Mitchell are part of the rumpus. (Nov.)

✓ (F) *FATHER WAS A FULLBACK*—20th Century-Fox: The domestic life of a college football coach with Fred MacMurray as father, Maureen O'Hara as mother and Betty Lynn and Natalie Wood as their more or less normal kids. (Nov.)

✓ (F) *FIGHTING KENTUCKIAN, THE*—Republic: A big boring costume film in which soldier John Wayne woos French refugee Vera Ralston. With Marie Windsor, Philip Dorn, Oliver Hardy. (Dec.)

✓ (F) *FIGHTING MAN OF THE PLAINS*—Nat Holt-20th Century-Fox: Randy Scott in a passable prairie yarn set in Kansas of 1863. A man with a price on his reckless head, Randy is after Barry Kelley and Bill Williams is after him. (Jan.)

✓✓ (F) *GAL WHO TOOK THE WEST, THE*—U-I: This spoof on the Old West, featuring Yvonne DeCarlo, Charles Coburn, Scott Brady and John Russell, is plumb full of feudin' and flirtin'. (Nov.)

✓✓ (F) *GIRL IN THE PAINTING, THE*—Prestige-U-I: British human interest drama starring Mai Zetterling as an inmate of a displaced persons' camp. Robert Beatty is the artist who paints her, Guy Rolfe the gallant major who rescues her. (Nov.)

✓ (F) *GOLDEN STALLION, THE*—Republic: There's trouble on the border when Roy Rogers is railroaded into prison and Trigger is trained to lead wild horses used for smuggling. With Dale Evans, Pat Brady, Foy Willing and his boys. (Jan.)

✓✓ (F) *GREAT LOVER, THE*—Paramount: Light, bright, entertaining comedy with Bob Hope chasing Duchess Rhonda Fleming aboard an ocean liner while gambler Roland Young chases her father, Roland Culver. A dash of mayhem makes it exciting. (Jan.)

✓ (A) *HIDDEN ROOM, THE*—Rank-Eagle Lion: Far-fetched British murder yarn with Robert Newton as a would-be killer, Sally Gray as his unfaithful wife, Phil Brown as the victim. (Dec.)

✓✓ (F) *I MARRIED A COMMUNIST*—RKO: This taut, timely thriller presents Robert Ryan as a guy with a rosy future but a very red past. With Laraine Day, Thomas Gomez, Janis Carter, John Agar. (Dec.)

✓ (F) *KISS FOR CORLISS, A*—Nasser-UA: This frantic farce has Shirley Temple cast as a silly teenager and David Niven as a wolf with a misplaced sense of humor. Darryl Hickman is Shirl's lovelorn boy friend, Tom Tully her choleric father. (Jan.)

✓ (F) *MALAYA*—M-G-M: Spencer Tracy and Jimmy Stewart go adventuring in Jap-occupied Malaya, risking life and limb to get rubber for the U.S. Navy. Valentina Cortesa takes care of Tracy's free time; FBI man John Hodiak keeps track of Stewart. Sydney Greenstreet and Lionel Barrymore

are also in on the daring doings. (Jan.)

✓✓ (F) *MISS GRANT TAKES RICHMOND*—Columbia: Secretary Lucille Ball outsmarts her tricky boss, Bill Holden, in this funny farce, and it isn't done with mirrors, either. Lucille is a riot. With James Gleason, Frank McHugh, Janis Carter. (Dec.)

✓✓ (A) *MY FOOLISH HEART*—Samuel Goldwyn-RKO: An emotion-packed love story for your romantic mood, expertly acted by Susan Hayward and Dana Andrews. Robert Keith, Lois Wheeler and Kent Smith lend able support. (Jan.)

✓ (F) *OH, YOU BEAUTIFUL DOLL*—20th Century-Fox: June Haver, Mark Stevens, S. Z. Sakall and Gale Robbins dress up a mediocre film-musical on the life of composer Fred Fisher. The story is weak, the music delightfully nostalgic. (Dec.)

✓✓ (A) *PINKY*—20th Century-Fox: A stirring "problem picture" of a colored girl's conflict to pass as white. Jeanne Crain scores as the girl and William Lundigan is the white man she loves. Ethel Waters makes Jeanne a wonderful granny; Ethel Barrymore is fine as a southern aristocrat. (Dec.)

✓✓ (F) *PRINCE OF FOXES*—20th Century-Fox: Spectacular is the word for this colorful costume drama crammed with romance and intrigue. Tyrone Power and Wanda Hendrix furnish the romance, Orson Welles and Everett Sloane the intrigue. With Felix Aylmer, Katina Paxinou. (Nov.)

✓ (A) *RECKLESS MOMENT, THE*—Walter Wanger-Columbia: Mother love is the keynote of a passable suspense story starring Joan Bennett and James Mason. With Geraldine Brooks, Shepperd Strudwick, Roy Roberts. (Dec.)

✓✓ (F) *RED DANUBE, THE*—M-G-M: An absorbing political drama of Russian "illegals" in post-war Vienna. There's a tear-stained romance 'twixt refugee Janet Leigh and British officer Peter Lawford. A good cast includes Walter Pidgeon, Angela Lansbury, Ethel Barrymore, Louis Calhern. (Dec.)

✓ (F) *RED, HOT AND BLUE*—Paramount: Betty Hutton clowns like mad in this slapstick farce. To the distress of her sensible sweetie, Vic Mature, Betty becomes embroiled in all sorts of wild schemes. With William Demarest and June Havoc. (Dec.)

✓✓ (F) *ROSEANNA MCCOY*—Samuel Goldwyn-RKO: It's love versus hate in this romantic backwoods drama. Dynamic Farley Granger and talented young newcomer Joan Evans, score as the couple who defy their feuding families. With Raymond Massey, Richard Basehart, Charles Bickford, Marshall Thompson, Aline McMahon. (Dec.)

✓ (F) *SLATTERY'S HURRICANE*—20th Century-Fox: Ex-Navy pilot Richard Widmark steers a stormy course 'twixt Linda Darnell and Veronica Lake with John Russell on the sidelines. A rather squally affair enlivened by a hurricane. (Nov.)

✓ (F) *SONG OF SURRENDER*—Paramount: This New England *Cinderella* story has youthful Wanda Hendrix married to aging Claude Rains. MacDonald Carey turns up to give Wanda a glimpse of a more glamorous life. (Nov.)

✓ (F) *SOUTH OF RIO*—Republic: A two-fisted, fast-paced Western with Monte Hale as a ranger and Douglas Kennedy as his outlaw brother. Plenty of hard ridin' and shootin' in this boss opera featuring Roy Barcroft and Paul Hurst. (Nov.)

✓ (F) *STORY OF SEABISCUIT, THE*—Warners: A generally entertaining, occasionally exciting tale of the turf in Technicolor with canny Barry Fitzgerald as *Seabiscuit's* trainer and Shirley Temple as an Irish colleen with an aversion for horse racing but not for jockey Lon McCallister. (Jan.)

✓ (F) *STRANGE BARGAIN*—RKO: Jeffrey Lynn gets into quite a jam in this murder meller which has an interesting suicide angle. A capable cast includes Martha Scott, Henry Morgan, Katherine Emery, Henry O'Neill. (Dec.)

✓✓ (F) *SWORD IN THE DESERT*—U-I: This fictionalized account of the Palestine underground of 1947 is an exciting drama drawn from recent headlines. Dana Andrews is cast as a sullen American skipper hired to smuggle the "illegals" into the country. Marta Toren, Stephen McNally and Jeff Chandler are staunch supporters of the cause. (Nov.)

✓✓ (F) *THAT FORSYTE WOMAN*—M-G-M: Based on the Galsworthy saga, this is a talky but elegant romance full of heart interest. The cast, headed by Greer Garson as the lovely *Irene*, and Errol Flynn as the snobbish *Soames*, includes artist Walter Pidgeon, his estranged daughter, Janet Leigh, and her architect-fiance, Robert Young. (Jan.)

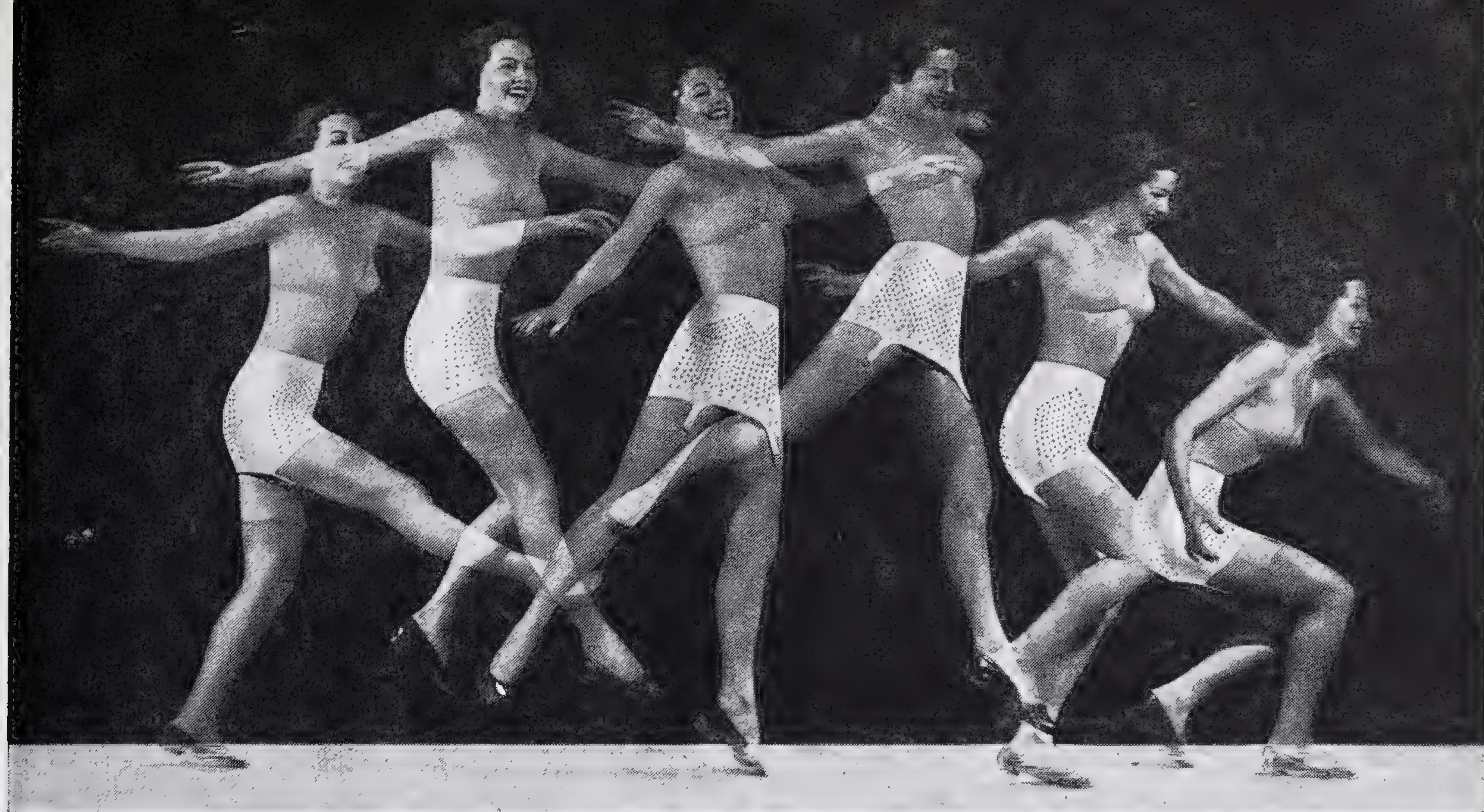
✓✓ (F) *THAT MIDNIGHT KISS*—M-G-M: Here's a gay songfest introducing Mario Lanza, a terrific young tenor. Kathryn Grayson is the gal who inspires him, Ethel Barrymore his fairy godmother, Jose Iturbi, the man who hires him. In the humor department there's Thomas Gomez, Keenan Wynn, J. Carol Naish and Jules Munshin. (Nov.)

✓✓ (A) *THIEVES' HIGHWAY*—20th Century-Fox: Tough taut thriller in which truckman Richard Conte learns about the produce business from thieving Lee J. Cobb and about love from Valentina Cortesa and Barbara Lawrence. A strong story, well acted, with Millard Mitchell, Jack Oakie. (Nov.)

✓ (A) *TIGHT LITTLE ISLAND*—Rank-U-I: An engaging witty satire set in the Hebrides Islands, deftly acted by a British cast including Joan Greenwood, Bruce Seton, Gordon Jackson. (Jan.)

✓ (F) *TOKYO JOE*—Columbia: Sinister adventure yarn in post-war Tokyo where Humphrey Bogart seeks to win back his former wife, Florence Marly. Bogie is up against a couple of obstacles, notably Flo's present husband, Alexander Knox, Jap secret agent Sessue Hayakawa and the U.S. Occupational Forces. (Jan.)

✓ (A) *WHITE HEAT*—Warners: Jimmy Cagney goes gun crazy in this violently vicious gangland drama. Virginia Mayo is Cagney's two-timing spouse, Edmond O'Brien, a stalwart T-man out to nail him, Steve Cochran, a fellow mobster. (Nov.)



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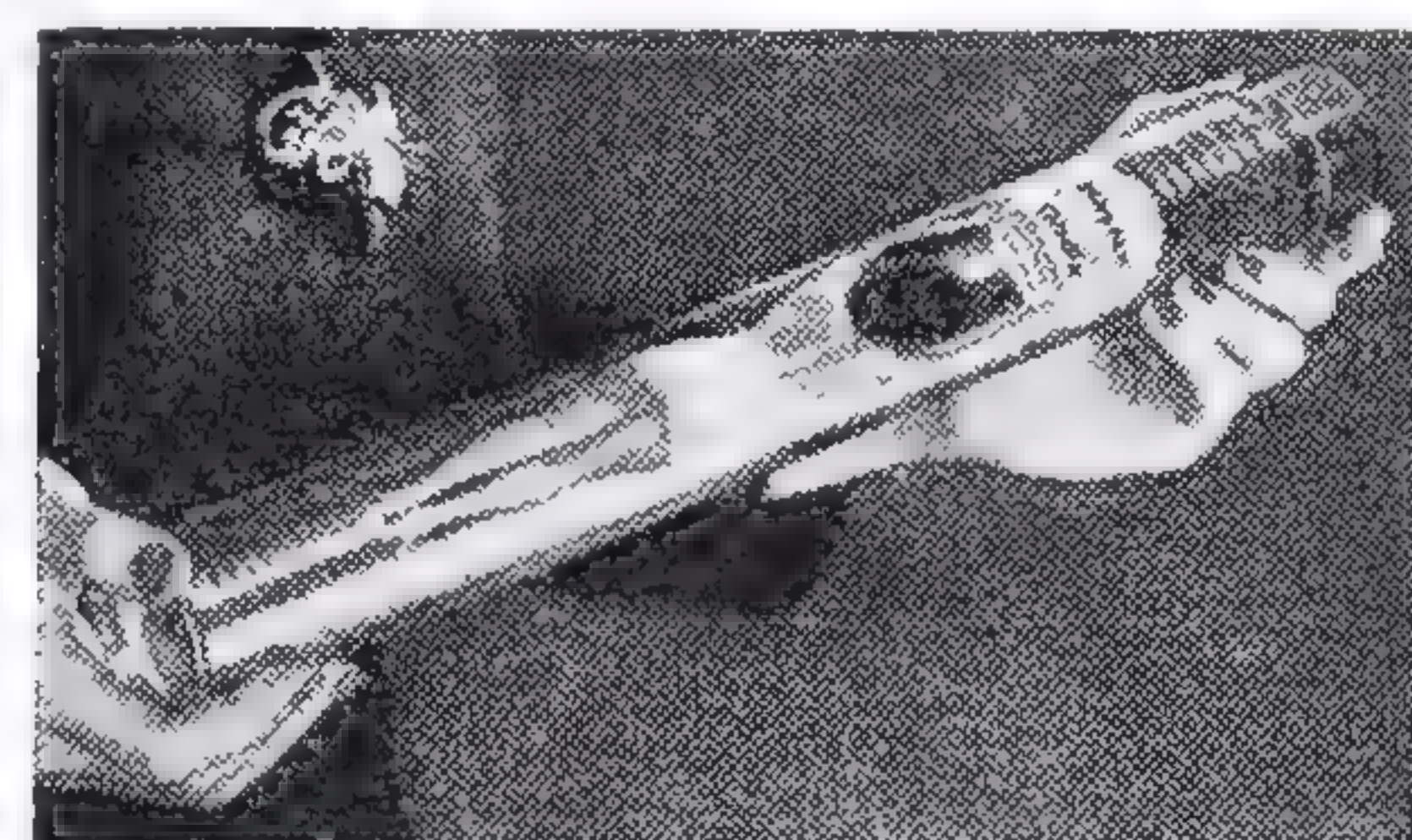


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INSIDE STUFF



Home-folks at heart, Betty Grable and husband Harry James made a rare appearance at Ciro's for opening of Sophie Tucker show



Gail Russell and Guy Madison join Scott Brady at piano during opening of *The Palms*. Guy has been taking suspension for chance at better roles

Around Town: Harry James was offered a role in Betty Grable's "My Blue Heaven" but he refused it. He doesn't believe it's the best way to keep a marriage happy. He played in one of her pictures, "Springtime in the Rockies." That, according to Harry, was enough . . . Gene Tierney back from London, after three months of picture making, minus fifteen pounds . . . Clark Gable isn't going to have any beautiful girls in his new picture, "Across the Wide Missouri." The only female in the film will be a Navajo squaw.

Men: Humphrey Bogart, fearful of settling into staid middle-age and still wanting to be a real cut-up. "Flynn and I are the only two men who know how to raise the devil," Bogie is quoted in newspapers. Always an admirer of Flynn's debonair non-decorum, Bogie has tried for years to ape Errol's devil-may-care nonchalance. Fortunately, Lauren Bacall understands this and calmly awaits the time when Bogie will finally settle down for good.

Burt Lancaster, a table-pounder when it comes to putting over a point. A man not unmindful that a curling forelock, tumbling carelessly over one eye, can be quite an asset. And yet, one seemingly unafraid of Hollywood. At



Hollywood made it an occasion, the Van Johnsons and Loretta Young made it a party the night of Sophie Tucker's opening

Cal York's Gossip Of Hollywood

a time when De Mille and Selznick are planning circus pictures, Burt is preparing a razzle-dazzle story on circus life for his Norma Productions. Confidence? He has a carload of it.

Tidbits: Guy Madison, despite the fact that he's taken on the responsibilities of a wife, Gail Russell, continues to stick to his Selznick suspension, which could be lifted if Guy would agree to personal appearances. But no, he's working for a good role, he says. But is Guy that good an actor, one wonders . . . Lew Ayres, crowding forty and showing it, can be put down right now as Hollywood's most successful *Lothario*. Married to Lola Lane and Ginger Rogers in turn, Lew has such stars and beauties as Jane Wyman and Arlene Dahl frankly gaga about him. "He talks about the stars (heavenly) and music and God," one beauty said of him, "he's so different and so idealistic." Better change your line, fellows. Ayres seems to be doing all right with his . . . The Betty Hensel painting that hangs in Cary Grant's home will be removed, we wager, before Betsy Drake becomes Mrs. Grant . . . Freddie De Cordova has been beaving Patricia Medina to various parties, which could mean it's all over between Pat and her husband Richard Greene.

You may have to stand in line to get it. But don't miss the March issue of Photoplay, giving the Gold Medal Awards for the People's Choice of the most popular picture and most popular performances of the year.



Kirk Douglas, Evelyn Keyes make news as Hollywood's newest romantic team, at Road to Recovery benefit for Sawtelle Veterans Hospital



George Fisher interviews Ginger Rogers while Greg Bautzer just looks—and glistens. Greg and Ginger are still going places together

INSIDE STUFF



Spotted at NBC Hollywood Star Theatre—David Niven and talented Hollywood newcomer, Tony Curtis



Autograph hounds track down June Allyson and Dick Powell at Ice Follies. Left, Cesar Romero



Palm Desert paradise for two: Jimmy Stewart and wife Gloria head for afternoon water ballet at the Shadow Mountain Club



You'll want to be a stay-at-home the night of February 13 when Lux Radio Theatre broadcasts that annual treat, Photoplay's Gold Medal picture of the year. Be sure to tune in for People's Choice for 1949. CBS, 9 PM EST



John Wayne says it with gestures to Linda Darnell at Hollywood party

Anthony from the Bronx: A brief scene or two and a bit here and there in several Universal pictures merely served as an appetizer to fans who spotted a six-foot, black-haired, blue-eyed lad called Anthony Curtis. But, as one of the six tough lads in "City Across the River," Anthony remained on the screen long enough for fans to say, "That's for us."

It seems too good to be true, Anthony says, that he has become the movie actor he dreamed and hoped to be for most of his twenty-three years. Tony has that "I made it, Mom" aura about him that's refreshing. All through good and bad times—and it was mostly bad for his family in the Bronx in New York—Tony yearned to follow in the footsteps of his father Mono Schwartz, who had been an actor in Budapest.

Through Seward Park High School, and at the Henry Street Settlement House, he sought every bit of dramatic training he could get. At the 92nd Street Playhouse, the Dramatic Workshop and with the Stanley Woolf Players on the "Borscht Circuit," he studied and worked. It paid off, too. A scout from Universal pictures spotted Tony playing the lead in "Golden Boy" at the Dramatic Workshop, and off he went into the wild blue yonder of Hollywood.

There was a black hour there when Tony thought he'd never make it, for, while on submarine duty during the war, a broken cable chain struck his spine, paralyzing him for weeks—leaving him in utter despair. Through it all, however, he kept his dream that brought him whole, single and heart-free to the Hollywood screen.

What Month Is This: To begin with, the picture at this date is called "September." But on the set, Joan Fontaine explained that all through July and August, she had worked on the picture in Europe—and in October, November and December had finished scenes and retakes in Hollywood. To our question of what went on in September, the month the movie was named for, she replied, "Oh, nothing."

Cal guesses September wasn't the type.



Polishing up on some Hollywood highlights: Jeanne Crain entertains Helen Neushaefer of nail polish fame, at studio



Heady discussion: Harrison Carroll, producer George Moskov, Ellye Marshall, Ronald Colman on "Champagne for Caesar" set

Neighbors: The Dan Duryea ranch adjoins the Errol Flynn estate which makes neighbors and playmates of Dick and Dan Duryea, seven and nine, of Rory and Deidre Flynn and nine-year-old Lillian Miller, daughter of Flynn's caretaker.

Lillian, blonde and blue-eyed, rides every day with the Duryea lads to the Valley school and Dan Jr. thinks she's pretty wonderful. Mrs. Eddington, Flynn's mother-in-law, drives the children one week and Mrs. Duryea the next. Each Sunday they all attend Sunday School together and on Saturdays work on their clubhouse.

Prowling through Flynn's downstairs playroom, now unused, the kids found Errol's collection of mounted fish, moose heads, spears and the usual playroom adornments. Politely, they asked if Mr. Flynn ever used his collection of "things" anymore, so, in her next letter to Errol, Mrs. Eddington mentioned it.

A cable in answer had the kids whooping. "Give the kids anything they want for their clubhouse," Errol cabled, so for days, the boys and girls were carrying new treasures into the clubhouse.

Tut, tut, Mr. Douglas: Paul Douglas, radio commentator turned actor, loves the business of acting but none of the mechanics that go with it, such as interviews, still gallery portraits, etc. Ulcers pop up all over Twentieth Century-Fox when Paul is finally pinned down for a set-to with a writer.

Recently, an important interviewer was ushered into Paul's dressing room by appointment. Mr. Douglas, on the phone, acknowledged her presence by not so much as a flickering eyelash. On and on he talked, while the writer waited.

At last he hung up the receiver and turning, drawled wearily, "Yeah, what can I do for you?" The woman stated her purpose in being there, the reason for the interview, etc. Paul listened, replied indifferently to several questions and then, rising to his feet remarked, "I gotta go now," leaving the writer with her empty notebook and crestfallen face.

Wanna bet Paul garners the Hollywood Women's Press Club vote for the most unco-operative actor next year?

(Continued on page 19)



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Photoplay's Sheilah Graham goes into her act during visit to Janet Leigh and Van Heflin, on Lux radio show

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lavish, lanolin-blessed lather
even in water hard as nails.
Ends the problem of unruly,
soap-dulled locks. Leaves
hair soft, obedient, for
any style hair-do.

2 LEAVES HAIR SPARKLING
WITH STAR-BRIGHT
SHEEN. No other shampoo
has the same magic blend
of secret ingredients plus
gentle lanolin... brings
out every elusive highlight.
Lustre-Creme leaves hair
aglow with natural sheen
and shimmer. With no
special rinse needed!

3 LEAVES HAIR FRAGRANTLY
CLEAN, FREE OF LOOSE
DANDRUFF. Famous hair-
dressers insist on Lustre-
Creme, the world's leading
cream shampoo for "down-
to-the-roots" cleansing action.
Yes, tonight, show that man
in your life how much lovelier
your hair can look after a
Lustre-Creme shampoo!



Ever dream...

you were dancing on a star?

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This brand new make-up is a tinted foundation and powder magically blended into one make-up! Not a drying cake or a greasy cream. Pat it on with its puff — it clings for hours. Tuck it in your purse — it *can't* spill! Only 49¢ in 4 dreamy shades.

Woodbury **DREAM STUFF**

New! Tinted Foundation and Powder in one!



INSIDE STUFF

(Continued from page 16)

Pinky at Home: A family friend who had known Jeanne Crain as a child sat through "Pinky," amazed at the maturity of Jeanne's acting, a little girl truly grown-up in every way. And how wonderful, she reflected on her way home, that Jeanne *did* make the grade, became a great star with all the luxury that goes with it. That evening she announced to her husband that she would like to drop by and congratulate her on her work. "Only to the door, of course," she told her protesting husband.

Paul Brinkman, Jeanne's husband, answered the bell. Hesitatingly, the woman began to explain when Jeanne herself, in a peasant skirt and blouse, came into the hall, greeted her profusely and then said, "Come on into the kitchen while I finish the ironing. The two boys go through their clothes so fast the nurse can't keep up with the laundry. And we get along without a maid these days."

And back and forth flew the iron, obviously in experienced hands.

Pinky, at home, thought the woman with a warm glow in her heart.

Milland's: He stood before the examining judge, his knees trembling with nervous apprehension. Ray Milland and his lovely wife Mel had gone to New York for the final adoption papers on their little girl Vicki. The minutes it took the judge to go over the records seemed endless, for these matters are thorough and exacting.

It was finally over and the Millands were on their way home to their son Danny and the little girl who was now their very own.

A year ago, on the train headed west, Vicki sat opposite the woman who was to be her mother and with big questioning eyes studied Mel's face.

"Are there other people boarding at your house?" she finally asked. Mel explained there was no one boarding here at all.

Several more minutes passed with Vicki's eyes still on Mel. "You're prettier than the other lady," she finally said

and with that, her past seemed to fade into the passing scenery, for no mention has been made of it since.

Behind the News: Their few close friends have known for some time that Glenn Ford and his wife Eleanor Powell were drifting apart. And now that Eleanor has already consulted lawyers, the end seems inevitable.

There are conflicting opinions about what really brought about their unhappiness. One columnist printed it was because Eleanor wanted a career again and missed being in the limelight. Her advent as a night club dancer, leaving Glenn and their small son in Hollywood, was given as the cause.

Nothing could be farther from the truth, which is that Eleanor went back into the strenuous, back-breaking hours of rehearsals for her night club stints because she and Glenn had bought a \$125,000 property at a time when Columbia and Glenn were seesawing about a new contract. Eleanor's earnings went to help pay off the cost of the house.

Eleanor is back doing a few dancing spots in M-G-M films where she was once a star. Whether she will ever achieve stardom again is problematical, but there seems little doubt about happiness or rather unhappiness in marriage.

Happy Anniversary: One of the nicest parties in Hollywood was given by Dana Andrews and his sweet wife Mary on their tenth wedding anniversary. The Andrewses had only the people they loved and wanted around them, the Walter Langs, the Bill Holdens, Mrs. Richard Carlson, whose husband is in Africa making "King Solomon's Mines" with Deborah Kerr, the Robert Prestons, director and Mrs. Willie Wyler, and others, who admired Mary's beautiful pink sequin gown and listened with surprise to Dana's wonderful singing voice as he sang "Anniversary Song," as he said, for "his" Mary. "Does Sam Goldwyn know about Dana's voice?" Wyler kept asking.



Mel Ferrer joins Doris Dudley, Butch Jenkins's mother, at recent premiere

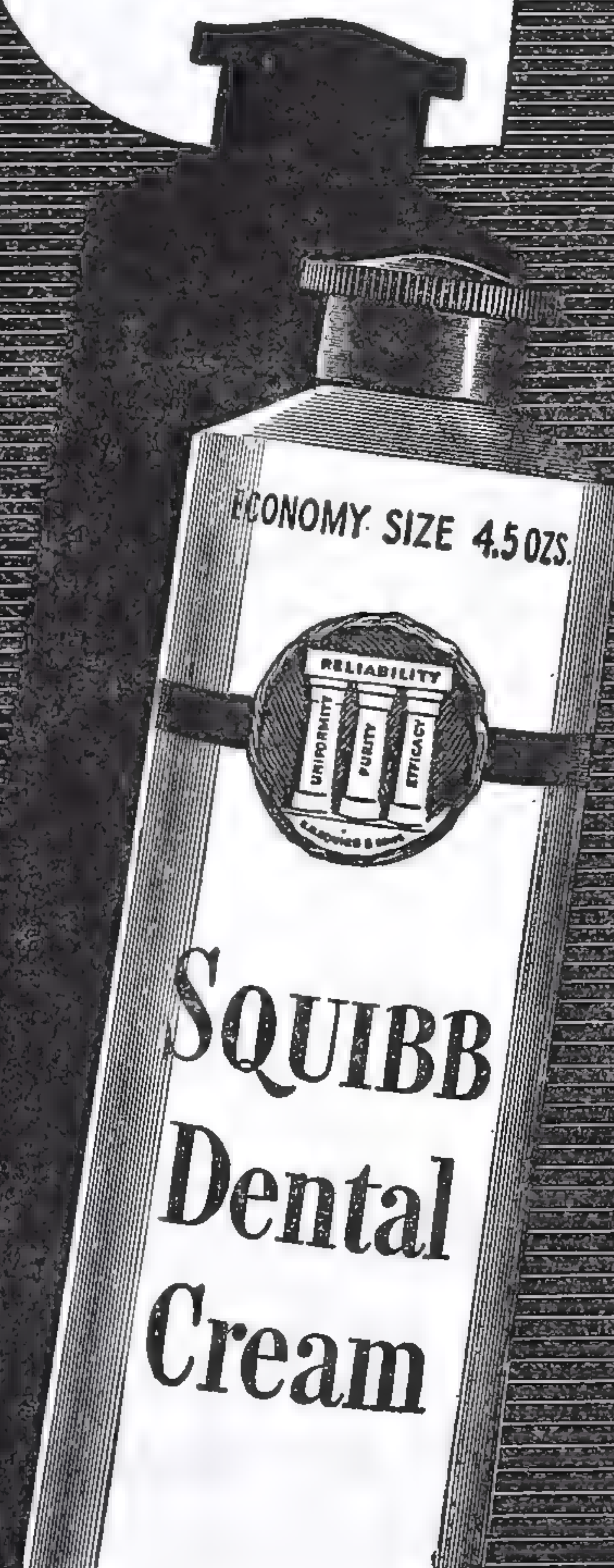
pleasant
gentle
effective



Pleasant...
real mint for
taste and breath.

Gentle...
contains the finest
known polishing
ingredients.

Effective...
made with
antacid
magnesium
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Now! For truly Natural Softness, Natural Sheen . . .
Don't just "wash" your hair . . .

Condition Your Hair with New Drene Shampoo



Only New Drene has this amazing discovery—this wonderful new Beauty Conditioner that actually *conditions* your hair to loveliest natural softness, natural sheen! It's an exclusive cleansing agent found in no other shampoo—cream or liquid.

If you haven't tried Drene recently, you just don't know how wonderful it is!

So get a bottle now—right away—

and see for yourself how it awakens the sleeping beauty of your hair!

- ① New Drene conditions your hair to loveliest natural softness, natural sheen . . . yet leaves it ever so easy to manage!
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Get 20¢ back

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INSIDE STUFF

Cutest guest there was Joan Evan who kept glancing at her watch. Sure enough, at ten o'clock Joan, who is just fifteen, said goodnight and went home.

This was the Andrewses first party in their Valley home and everyone wished them many, many more anniversaries.

Daddy Belvedere: Twelve children—nine of them school age—with school teachers, welfare workers and mother all over the place, was the sight that met Cal's eyes as we entered the "Cheaper by the Dozen" set.

But guess who keeps order with every kid toeing the line? None other than Clifton Belvedere Webb who stepped from a bachelor baby sitter in "Sitting Pretty" to the father of twelve (Myrna Loy is the mother) with ease.

When director Walter Lang announced the scene was ready, kids came pouring from every direction, shoving and gabbing as kids do. "Here now, none of that," Webb chided in a firm voice and like magic they settled down. One of the younger ones said to another, "You'd better do what he tells you or, boy, he'll put a bowl of oatmeal on your head."

Once, for a rib, Jeanne Crain who plays Webb's fifteen-year-old daughter got into the rumpus. "Shall daddy turn daughter over his knee, my dear?" inquired Webb, and Jeanne, who wasn't too sure he wouldn't, calmed down.

About People: Hedy Lamarr is headed for a new career since her sensational success in "Samson and Delilah," in which she plays in Technicolor for the first time. When congratulated on her exciting portrayal of *Delilah*, the first woman barber, Hedy said, "Mr. De Mille is the first director who has ever understood me" . . . William Lundigan's cut little wife Rena has a recipe for a successful Hollywood marriage: One car. When husband and wife have separate cars, trouble begins. "Everyone we know who has gotten a divorce," says Rena, "had two cars" . . . Richard Conte was recently presented the key to the city of Jersey City, New Jersey, his home town by the mayor. Not bad for an Italian boy from the wrong side of the track.



Practice makes perfect: Ilona Mass and Gordon MacRae try some close harmony for NBC show, "The Railroad Hour."

THROW YOUR ARMS
 AROUND ME HONEY



Even then he didn't take the hint

HERE WAS THE NEW MAN in her life, heedless of the meaningful music . . . heedless of the soft lights . . . heedless even of her. There was no mistaking his expression . . . he was bored! He wanted "out". Mabel simply couldn't understand it. For some reason her charm wasn't working to-night. Why it wasn't, she would be the last to suspect.

It Could Be You!

You may go week-in and week-out without halitosis (unpleasant breath) and then, some day, when you want to be at your best, it catches up with

you . . . to put you in the worst possible light.

Why run such a risk when there's a simple, easy, wholly delightful aid in putting your breath on the agreeable side? Night and morning, and especially before every date, simply rinse the mouth with Listerine Antiseptic.

Listerine Antiseptic is no mere make-shift effective only for a moment or so. It's an *extra-careful* precaution that helps keep the breath fresh and sweet . . . not for seconds . . . not for minutes . . . but for hours, usually.

Better to be safe than sorry, so, never, never omit Listerine Antiseptic before any date when you want to be at your best. It's almost a passport to popularity.

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic quickly halts such fermentation, then overcomes the odors fermentation causes.

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. . . the extra-careful precaution against bad breath

LISTERINE ANTISEPTIC

Cold coming on? Gargle early and often with Listerine Antiseptic . . . it kills millions of germs on throat surfaces . . . often helps head off much cold misery.



Yule yarn: Bob Mitchum, Gordon Gebert, Janet Leigh, Wendell Corey are ambassadors of Christmas cheer

✓✓ (F) **Holiday Affair (RKO)**

HERE'S a heartwarming Christmas story aglow with romance, sentiment and comedy.

Janet Leigh pleasingly plays a confused young widow plagued by the knotty-but-nice problem of choosing between Bob Mitchum and Wendell Corey. Bob is an unconventional down-at-the-heels guy whom Janet has known only four days, while Wendell is a successful lawyer who has been courting her for two years. Whatever she decides, Janet is doing all right because Mitchum, in his easy-does-it manner, is mighty attractive and Corey exudes charm all over the place. Then there's Janet's bright youngster, Gordon Gebert, who would rather have his mother maintain the *status quo*.

To sum up, it's a tenderly told, ably acted movie which leaves you with that good-to-be-alive feeling.

Your Reviewer Says: A Yuletide greeting.

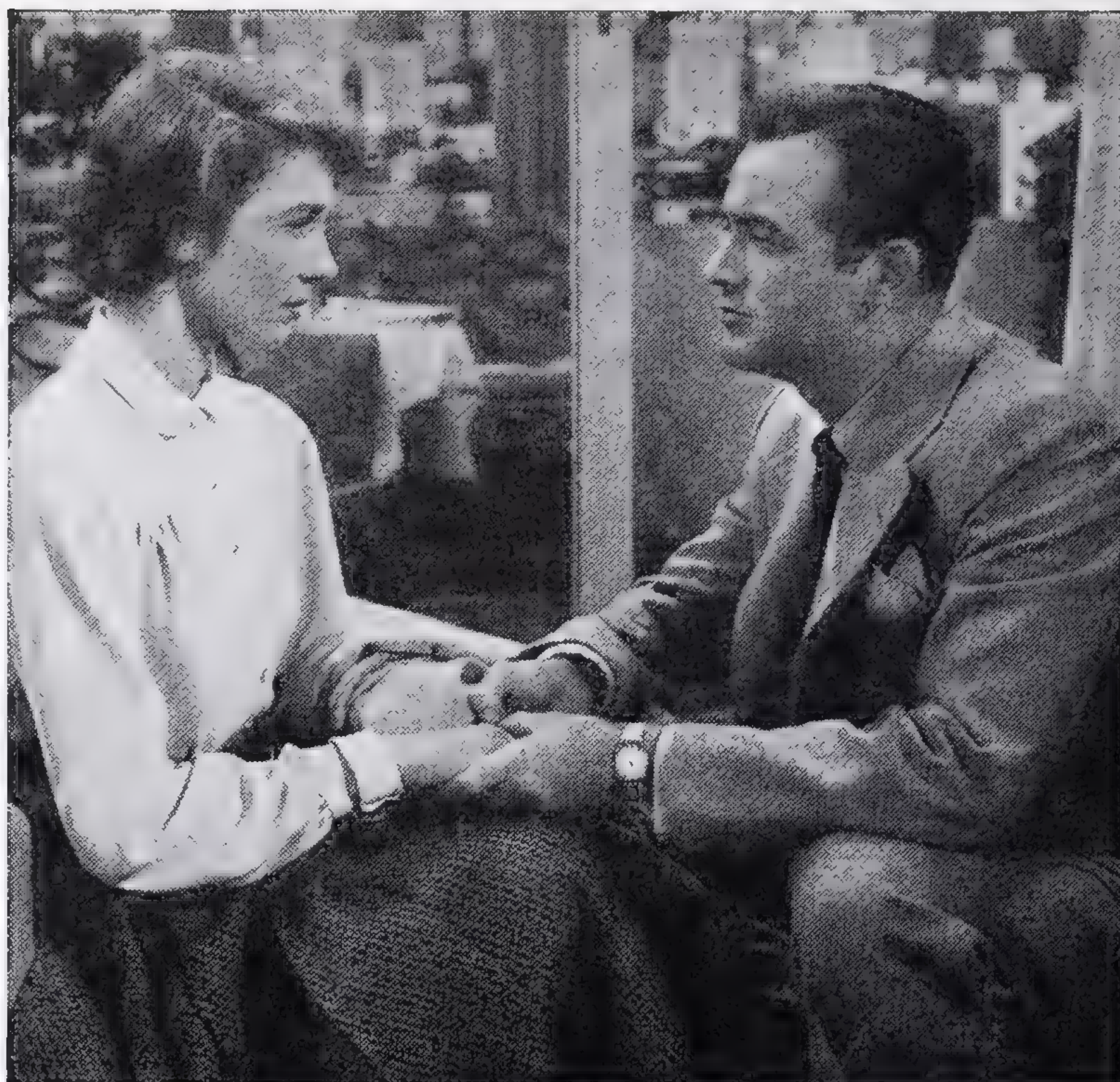
✓✓ (F) **All the King's Men (Columbia)**

THIS powerful political drama gives Broderick Crawford his juiciest role to date.

Crawford vigorously portrays *Willie Stark*, a politically ambitious, ruthless character with a gift for rabble-rousing. Radio actress Mercedes McCambridge is a standout in her first movie role, that of a sharp-tongued, hard-headed wench. Sullenly handsome John Derek is in this in a minor part as Crawford's adopted son.

Completing a competent cast are John Ireland as Crawford's newspaper-friend with a conscience, Joanne Dru as Ireland's once-in-a-while girl, Shepard Strudwick as a high-minded medico and Anne Seymour as Crawford's loyal wife.

Your Reviewer Says: Robust, realistic film.



Going Hollywood: Mark Stevens encourages song-and-dance girl Betsy Drake along the rocky road to stardom

✓✓ (F) **Dancing in the Dark (Twentieth Century-Fox)**

HOLLYWOOD is the background for this enjoyable Technicolor film musical which describes how a magnificently arrogant has-been helps an unknown to stardom. While the plot is somewhat contrived, you won't mind that much.

William Powell admirably portrays the suave ex-movie star. Betsy Drake is fine as the young actress who won't let anyone stand in the way of her career. Not even sympathetic press agent Mark Stevens, whom she loves. Betsy has an ingratiating personality and a pleasant singing voice.

Adolphe Menjou makes a cagey movie mogul; Jean Hersholt plays himself effectively and Randy Stuart looks glamorous as a Broadway star.

Your Reviewer Says: Climb on the bandwagon.

Shadow

By Elsa Branden

✓✓✓ Outstanding ✓✓ Good ✓ Fair
F—For the whole family A—For adults



Taut thriller: Only a horror-stricken Gigi Perreau can save her father, Zachary Scott, from murder charges

✓✓ (A) *Shadow on the Wall* (M-G-M)

ONCE again, as in "The Window" and "The Fallen Idol," a child is witness to a murder. The nightmarish quality of this psychological thriller bars it as entertainment for children or jittery adults.

Surprisingly enough, Ann Sothorn is cast as a murderess, a far cry from her usual roles. Zachary Scott is the unfortunate chap who pays for her homicidal impulse. Only his daughter, little Gigi Perreau, can clear him but she is too terrified to help. That's where psychiatrist Nancy Davis comes along with her patient prodding and warm understanding.

Kristine Miller, as Gigi's wicked stepmother, and John McIntire, as Scott's attorney, round out an excellent cast. Gigi, in the pivotal part, however, steals the spotlight.

Your Reviewer Says: An edge-of-the-seater.



Highland heartbreak: Patricia Neal melts Richard Todd's reserve in this poignant story of a doomed Scot

✓✓½ (F) *The Hasty Heart* (Warners)

JOHN PATRICK'S memorable stage play serves as the springboard for an enormously effective picture. It's a study in human relations fraught with compassion and interspersed with shafts of humor.

In a hospital ward in Burma, five men are recuperating, among them Ronald Reagan known as *Yank*. The war has just ended and Reagan soon will be following his buddies home. All is peaceful under the supervision of nurse Patricia Neal until a newcomer joins them, Richard Todd, a proud and disagreeable young Scotsman. Because the men know why the Army is holding him for observation, they make allowances. So does nurse Neal when the new patient proposes marriage.

All perform competently but English actor Todd, in his first American film, overshadows them.

Your Reviewer Says: Emotionally gripping.

✓✓ (F) *Cinderella* (Walt Disney-RKO)

SOMETHING new has been added to the old *Cinderella* story.

The romantic fable is familiar to young and old alike. It remains for Disney to wave a wand and, presto, *Cinderella* becomes a blue-eyed blonde with a sweet sunny nature, a pocketful of dreams and a bevy of lovable pets. Mice scamper about playfully, birds twitter outside her attic window. There's *Bruno*, her faithful dog, and *Major*, a broken-down but amiable horse; also *Lucifer*, an overfed cat.

Finally, there are half-a-dozen sprightly songs to enliven this all-cartoon picture and dazzling Technicolor to lend it eye appeal.

Your Reviewer Says: Ye olde Disney magic.

Stage

For Complete Casts of Current Pictures See Page 29

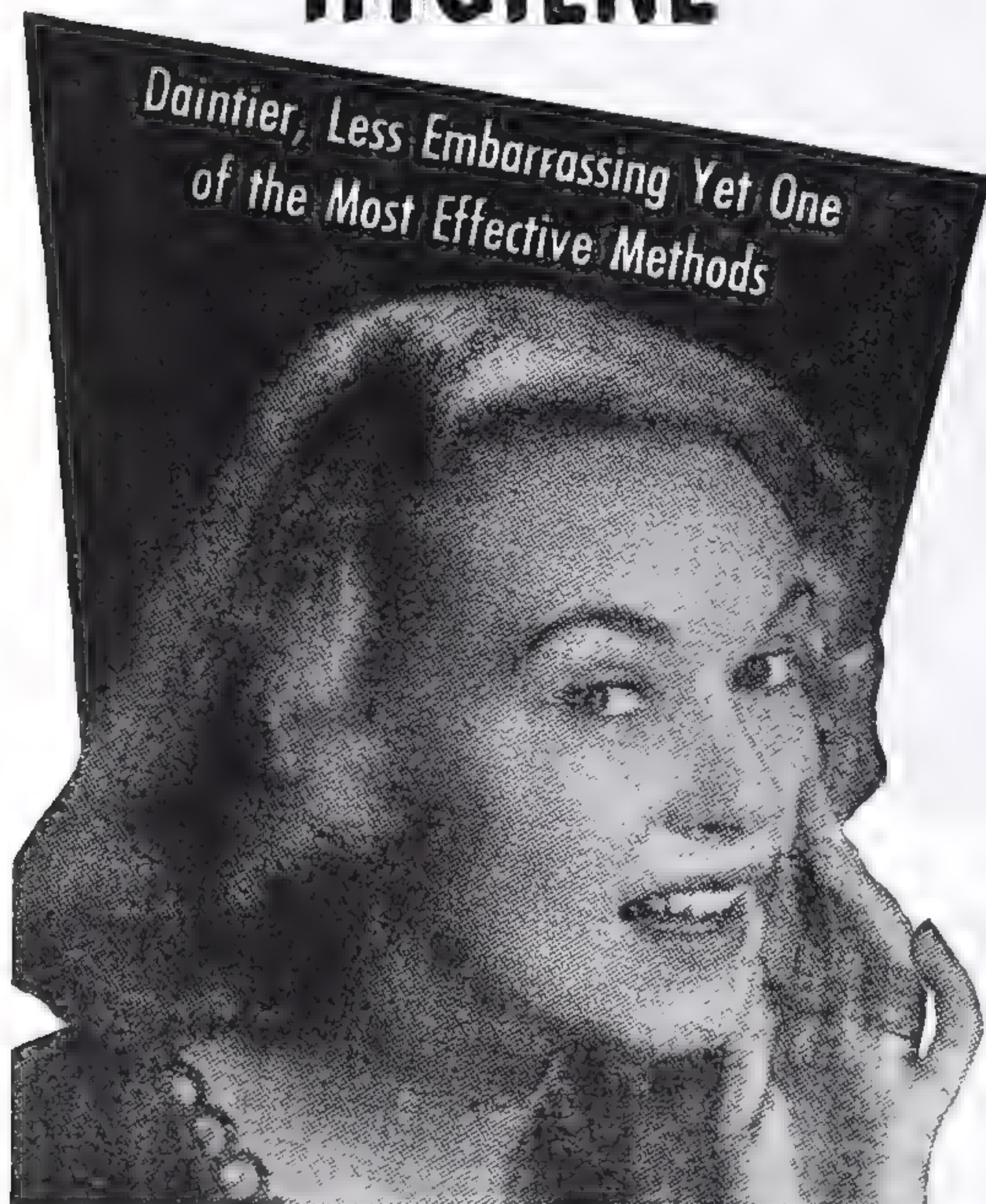
For Best Pictures of the Month

and Best Performances See Page 26

For Brief Reviews of Current Pictures See Page 10

YOUNG WIVES- LISTEN!

get these 'extra' advantages in
**INTIMATE FEMININE
HYGIENE**



Greaseless Suppository Gives Continuous Medication for Hours

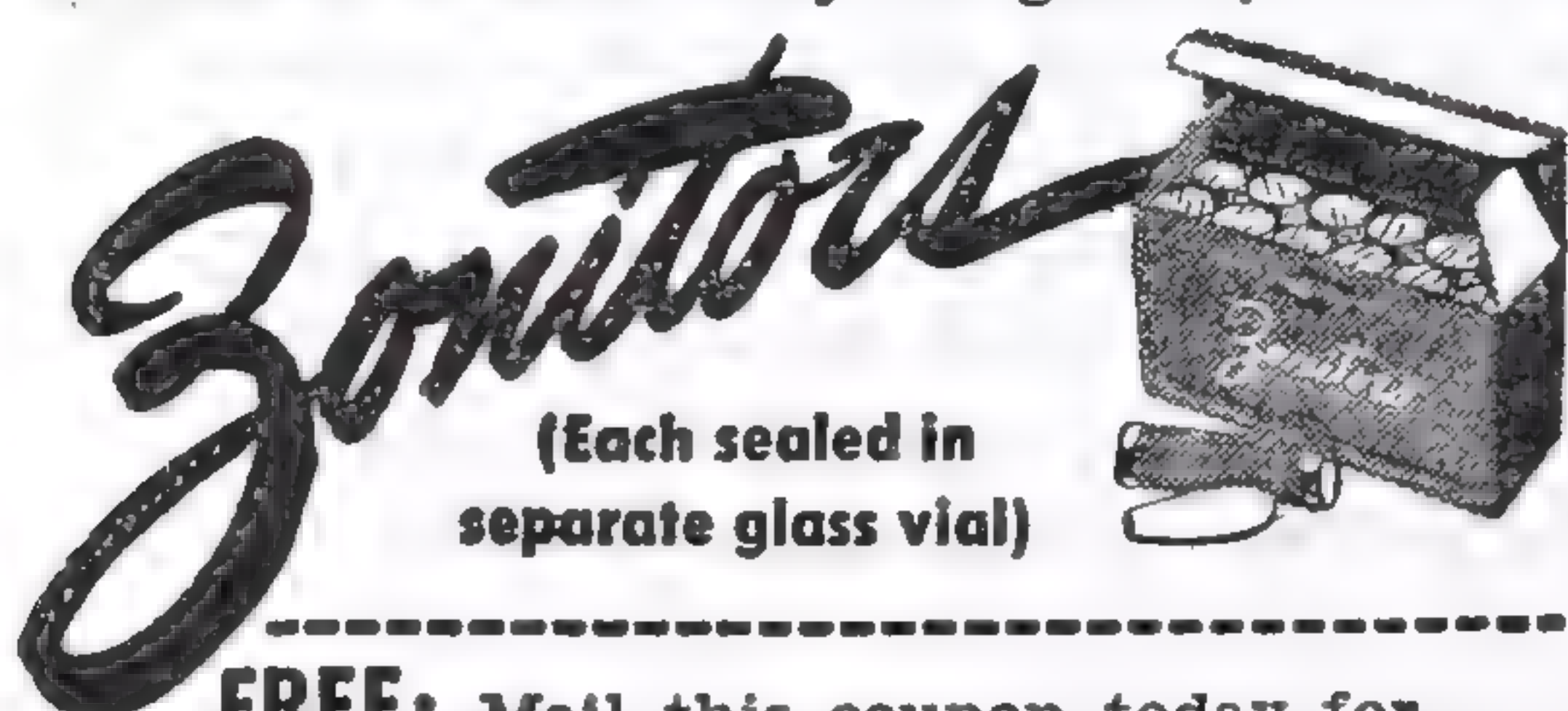
Zonitors are one of the most important steps forward in intimate feminine cleanliness. They provide a modern scientific method of *continuous* medication—so much easier, less embarrassing to use yet one of the most effective methods. So *powerfully germicidal* yet so *absolutely safe* to delicate tissues.

How Zonitors Work...

Zonitors are greaseless, stainless, snow-white vaginal suppositories—each sealed in a separate glass vial—so easy to slip in your purse and carry if away from home. When inserted, Zonitors release powerful germicidal and deodorizing properties for *hours*. Positively non-poisonous, non-irritating. All you need is this dainty suppository. *No extra equipment.*

Destroy Offensive Odor

Zonitors actually destroy offensive odor. Help guard against infection. They kill every germ they touch. While it's not always possible to contact all the germs in the tract, you can depend on Zonitors to *immediately* kill every reachable germ without the slightest risk of injury to delicate tissues. Any drugstore.



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*Offer good only in U. S.

✓✓ (F) Intruder in the Dust (M-G-M)

IN A SEASON crowded with films of social significance, this one takes a prominent place. Graphically, it relates how a young boy and an old woman prevent a Negro from being lynched.

David Brian credibly plays a fair-minded attorney who takes the case of this Negro, accused of shooting a white man. Claude Jarman Jr. is well cast as Brian's nephew who proves a real friend to the colored man. He is Juano Hernandez and he is impressive.

Under Clarence Brown's expert direction, this provocative and pertinent story gathers momentum as it goes along.

Your Reviewer Says: Tense challenging drama.

✓1/2 (A) Whirlpool (Twentieth Century-Fox)

BEWARE of hypnotists! Especially a smooth swindler like Jose Ferrer. Consider what he does to poor Gene Tierney in this engrossing melodrama.

Gene is caught stealing jewelry in a department store. She's no ordinary shop-lifter, but the wealthy wife of celebrated psychiatrist, Richard Conte. Gene is too ashamed to reveal her compulsion to her adoring unsuspecting husband, and that's where scoundrelly Ferrer inserts himself into the situation.

Tierney turns in a good job. Conte is unhappily cast as her scientific spouse.

Your Reviewer Says: It casts a spell.

(A) South Sea Sinner (U-I)

IT'S INTRIGUE in the tropics with MacDonald Carey and Shelley Winters running a temperature over each other.

Shelley plays a Mae West character that the police are always deporting till she's down to her last island. Among her admirers are rascally Luther Adler and Frank Lovejoy, a brawny, seafaring fellow. But Shelley has eyes for Mac alone.

Helena Carter contributes a pleasing performance as Carey's fiancée; Art Smith and John Ridgely are a pair of scoundrels. And there's Liberace, a piano player who gives out with Chopin and Beethoven in between brawls.

Your Reviewer Says: Tropical heat wave.

✓1/2 (F) Chain Lightning (Warners)

THIS rip-roaring thrill-packed movie traces along at a breath-taking pace with Humphrey Bogart at the throttle.

Bogie arrestingly portrays a down-to-earth guy who is more at home in the sky than on the ground. With a sensational war record behind him, he goes to work for airplane manufacturer Raymond Massey. For a substantial sum, Bogart undertakes a record-breaking flight in Massey's newly acquired jet plane.

Eleanor Parker pleasingly provides the love interest; Richard Whorf registers as an airplane inventor; James Brown is likeable as a wartime buddy.

Your Reviewer Says: Jet-propelled action.

✓ (F) Free for All (U-I)

PROVIDED you don't take it seriously, you'll find this comedy romance, teaming Bob Cummings and Ann Blyth, diverting.

Inventor Cummings is about to patent his formula which changes water into gas. When Percy Kilbride, an employe in a Washington patent office, hears of this revolutionary idea, he promptly makes Bob his protégé. Ann, Kilbride's fetching

young daughter, is keeping company with Donald Woods and, by an odd coincidence, they both work for a big oil outfit.

Cummings is half-genius, half-sap; Ann is in a state of perpetual surprise; Kilbride, as usual, is a "character."

Your Reviewer Says: Laughs here and there.

(F) There's a Girl in My Heart (Allied Artists)

EVERYBODY gets into the act in this minor musical of Old New York. There's Lee Bowman, a ward heeler with emphasis on heel. Elyse Knox is a pretty widow who knows her way around.

Peggy Ryan and young Ray McDonald execute some nifty dance steps, lending a professional touch to the amateurish proceedings. Gloria Jean, all grown up, sings sweetly. Lon Chaney is a brawny but far from brainy saloon keeper.

Your Reviewer Says: Just a time-killer.

(F) Ranger of Cherokee Strip (Republic)

RANGER Monte Hale has his work cut out for him when convict Douglas Kennedy escapes from a Kansas penitentiary. But sheriff Paul Hurst convinces Hale that Kennedy was framed for a murder. Although getting the goods on the culprits isn't easy, Monte proves equal to the task.

Frank Fenton is the dastardly cattleman. Roy Barcroft and George Meeker are his able henchmen. Alice Talton is the feminine foil.

Your Reviewer Says: Try your luck, pardner.

(F) The Story of Molly X (U-I)

JUNE HAVOC, John Russell and Dorothy Hart are the featured players in this crime-and-punishment yarn.

June crisply plays a gangster's widow who engineers a robbery racket. Dorothy gives a good account of herself as a jealous female who keeps getting in June's way. The California Institution for Women at Tehachapi offers an interesting background but, on the whole, there is nothing to distinguish this movie from other typical crook stories. Russell is a gallant gunman, Elliott Lewis a chiseler, Charles McGraw a capable police captain.

Your Reviewer Says: Gun moll confesses all.

(F) Tell It to the Judge (Columbia)

WHEN two such popular players as Rosalind Russell and Robert Cummings go all out to give you a good time, it's a great temptation to respond.

However, their antics in this screwball story, about a divorced but still-in-love couple, are more forced than funny. It's rather startling to see a stunning sophisticated gal like Roz indulging in the rowdy slapstick called for by the script.

Gig Young and Marie MacDonald try to appear believable in some very unbelievable situations.

Your Reviewer Says: Helter-skelter farce.

✓1/2 (F) The Lady Takes a Sailor (Warners)

JANE WYMAN is the lady and Dennis Morgan the sailor in this frolic.

Engaged in a secret study for the U. S. Navy, Dennis is cruising about in a specially designed underseas tank when he wrecks Jane's sailboat and is forced to take her aboard. After that it's never a dull moment for either of them. Eve Arden amusingly plays Jane's best friend. Robert Douglas is the dignified head of a research institute which employs Jane,

"I took two days to
climb three feet!"

says VALLI, starred in RKO's
"The White Tower"

WE MADE "THE WHITE TOWER" IN THE ALPS. TO GET ONE SCENE, I SPENT TWO DAYS CLIMBING THE SAME THREE FEET!



LATER, I had to claw my way up
a "chimney" barehanded...



EVEN RESTING, my hands were
burned by the hot Alpine sun...



I LOVED the way Jergens Lotion
kept my hands soft...



BEAUTIFUL HANDS are so impor-
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BEING A LIQUID, Jergens is
quickly absorbed by thirsty skin.

CAN YOUR LOTION OR HAND CREAM PASS THIS "FILM TEST"?

To soften, a lotion or cream should
be absorbed by upper layers of skin.
Jergens Lotion contains quickly-ab-
sorbed ingredients doctors recom-
mend — no heavy oils that merely
coat the skin. Proof? Water won't
"bead" on hand smoothed with
Jergens Lotion (left hand) as with a
lotion or cream that leaves a heavy,
oily film (right hand).

YOU CAN PROVE it with this
simple test described above...



YOU'LL SEE why Jergens Lotion
is my beauty secret...

Jergens Lotion

used by more women
than any other hand care
in the world
still 10c to \$1 plus tax

AND IS USED by Hollywood stars
7 to 1 over other hand cares!



Pat's mother spansks!

Pat spills crumbs all over the clean rug, and mother has to drag out the vacuum again. It makes her mad enough to spank!

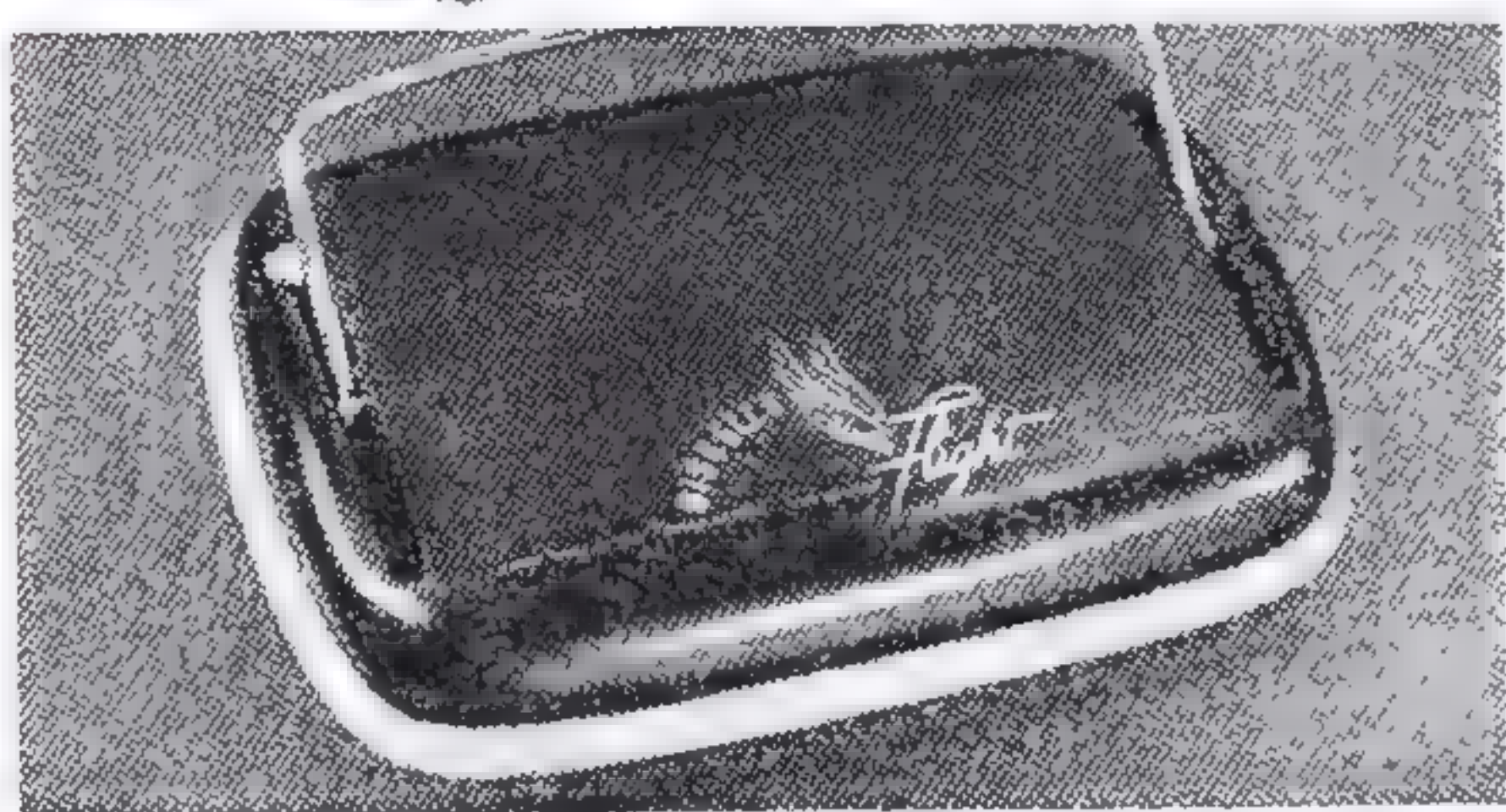


Pete's mother doesn't!

Pete has crumb trouble, too... but his unruffled mother gets the mess quick, with her handy Bissell Sweeper. She saves her vacuum for heavy cleaning, uses her Bissell® for all quick daily clean-ups.



New Bissell Sweepers with "Bisco-matic" Brush Action as low as \$6.45. Illustrated: The "Flight" at \$9.45. Prices a little more in the West.



BISSELL SWEEPERS

Bissell Carpet Sweeper Company
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* Reg. U. S. Pat. Off. Bissell's full spring controlled brush.

and Allyn Joslyn is her smug fiancé.

Put them all together, and you have just the picture for that frivolous mood.

Your Reviewer Says: A frisky affair.

✓ 1/2 (F) Always Leave Them Laughing (Warners)

TELEVISION'S Number One Comic Milton Berle brings his extraordinary exuberance to the screen, clowning his way through a fast-moving story. Aided and abetted by alluring Virginia Mayo and vivacious Ruth Roman, he wears himself to a frazzle to entertain the customers.

A good part of the picture shows Berle as a struggling actor, taking plenty of punishment in third-rate summer resorts and cheap joints.

Whether you'll agree with Milt's mother that this is "absolutely the funniest picture I've ever seen" largely depends on how much you go for Mrs. Berle's boy.

Your Reviewer Says: Fun for Berle fans.

(F) Challenge to Lassie (M-G-M)

THE deep devotion of a dog for its master is always touching. When the dog is homeless Lassie and the finder is kindly Donald Crisp, you can't help sniffing. Only drawback is it's been told before.

Story opens with Lassie about to be destroyed, because she insists upon guarding the grave of her departed master. Seems there was a law in nineteenth-century Edinburgh forbidding dogs in cemeteries. Crisp's old friend, Edmund Gwenn, is more than willing to adopt Lassie, but a technicality has the court putting thumbs down on the idea. The case becomes a regular *cause célèbre*.

Your Reviewer Says: Sentimental dog story.

✓ 1/2 (F) Mrs. Mike (Nassour-Hartford-UA)

THERE'S strong human interest in this chronicle of a woman's courage and a man's love.

Dick Powell, a stalwart sergeant of the Royal Northwest Mounted Police, takes his Boston bride, Evelyn Keyes, to the Canadian wilds around the turn of the century. What starts out as a lark soon develops into a grim battle against loneliness, fear, disease and death. No wonder Evelyn is finally tempted to cry quits and return to civilization!

More tearful than cheerful, it's a three-handkerchief picture with Powell and Keyes turning in honest, believable performances.

Your Reviewer Says: Salute to female fortitude.

✓ (A) File on Thelma Jordon (Paramount)

SUSPENSE is the trademark of a Stanwyck picture, and this one has its share.

In forthright fashion, Barbara portrays a gal of questionable character, whose chance meeting with assistant district attorney Wendell Corey soon develops into a clandestine love affair. A married man, Corey gives his distressed young wife, Joan Tetzl, a bad time. So much so, that Joan emerges as the only one deserving sympathy. Certainly, Stanwyck and Corey are not a pretty pair.

Corey dominates the picture, turning in a first-rate performance; Paul Kelly clicks as his hard-headed associate.

Your Reviewer Says: Love, crime and Corey.

✓✓ (F) Samson and Delilah (DeMille-Paramount)

A PANORAMA of bizarre beauty and large scale destruction, this gets the full DeMille treatment—lavish costumes, gigantic sets and riotous colors.

As *Delilah*, Hedy Lamarr is treacherous and tantalizing, her charms enhanced by Technicolor. Here is the fire of a woman scorned when *Samson* prefers her coquettish sister, Angela Lansbury. Victor Mature is well chosen as the Superman of his day, capable of killing a lion barehanded. Olive Deering stands out as his childhood sweetheart. George Sanders registers as the Philistine leader. Henry Wilcoxon makes *Samson* a formidable foe.

Your Reviewer Says: A glittery show.

✓ (F) The Inspector General (Warners)

MISTAKEN identity is the gimmick used in this elaborate comedy of the Napoleonic era, and Danny Kaye works it to the limit. He is ably supported by Walter Slezak as a ferocious-looking gypsy.

Believing that Kaye is only posing as a vagabond, but is actually the much feared Inspector General, crooked mayor Gene Lockhart and all his crooked relations turn the village upside down in their frantic efforts to please the distinguished visitor. Lockhart's wife, Elsa Lanchester, makes violent love to the shy young newcomer. But it's the lovely little kitchen drudge, Barbara Bates, who attracts Danny.

It's a typical Kaye comedy, with music and lyrics by Sylvia Fine Kaye.

Your Reviewer Says: One long gagfest.

✓✓ (F) On the Town (M-G-M)

THE mood is modern, the humor zany and the tempo terrific in this joyful boy-and-girlful musical. It boasts such show-stoppers as Gene Kelly, Frank Sinatra, Betty Garrett, Ann Miller, Vera-Ellen and Jules Munshin.

Three sailors on a twenty-four hour pass Gene, Frank and Jules make a fast tour of Manhattan. Even the subway looks great in Technicolor and it's there that Kelly spots a picture of *Miss Turnstiles*, Vera-Ellen. So Gene can't rest till he finds her. Meanwhile, Betty, a lady cab driver, takes quite a shine to Frankie and won't let him out of her sight. That leaves Munshin and Miller as the remaining romantic twosome.

Chalk this up as a movie merry-go-round with wonderful dancing.

Your Reviewer Says: It's a pepper-upper.

Best Pictures of the Month

The Hasty Heart

Intruder in the Dust

Samson and Delilah

Best Performances of the Month

Broderick Crawford, *Mercedes*

McCambridge in *"All the King's Men"*

Humphrey Bogart in *"Chain Lightning"*

William Powell, Betsy Drake in *"Dancing in the Dark"*

Gene Kelly in *"On the Town"*

Richard Todd in *"The Hasty Heart"*

Gigi Perreau in *"Shadow on the Wall"*

1950 is the Cinderella year
...the waiting is over!

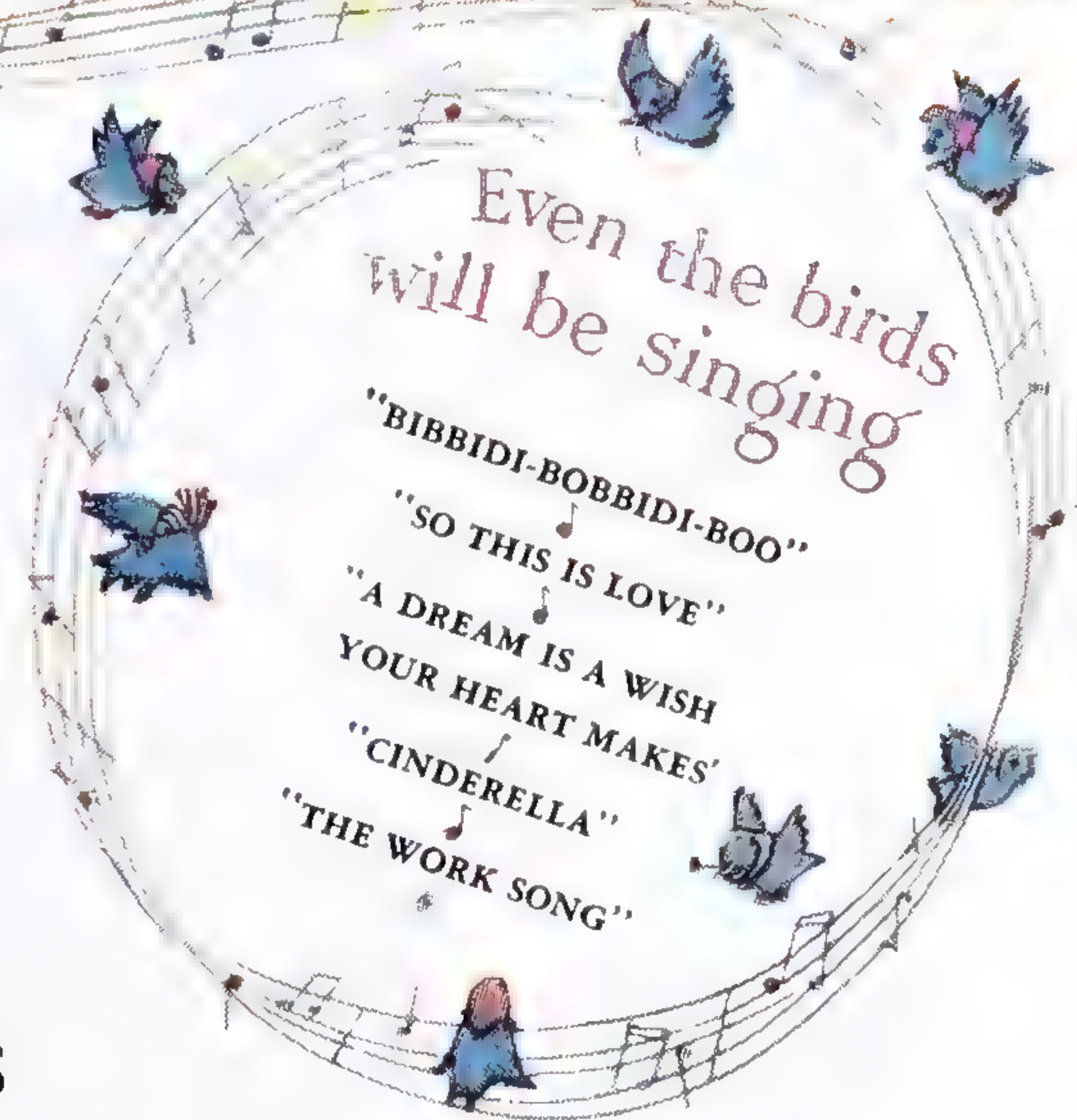
Soon you will see it
in all its Color, Splendor
and Pageantry, with Music
and Wondrous Fun —

WALT DISNEY'S

CINDERELLA

A LOVE STORY WITH MUSIC

6 YEARS
in the making



Put a smile in your heart...and laughter in your dreams

A story written in stardust...6 years in the making...Walt Disney's masterpiece, *Cinderella*, will give a new gleam to your hopes, a new lift to your life.

Not only because it's the greatest love story ever told—though that's reason enough if you've ever been in love. But because it's so full of the wonderful fun, hilarious characters, singable songs—the sheer enchantment of Disneyland.

Ever since "Snow White and the Seven Dwarfs," thousands of people have written...asked...waited for Walt Disney to bring the beloved *Cinderella* to life.

After 6 magical years it's ready with new wonders, new splendor, new magnificence—ready to thrill the world as no picture ever has!

It's coming your way to fill your heart with a happiness you'll never forget!

A magical
musical

Color by
TECHNICOLOR

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Only one soap
gives your skin this
exciting Bouquet

And—

Cashmere Bouquet
is actually milder than
most other leading
toilet soaps! Severest tests
on all skin types prove it!

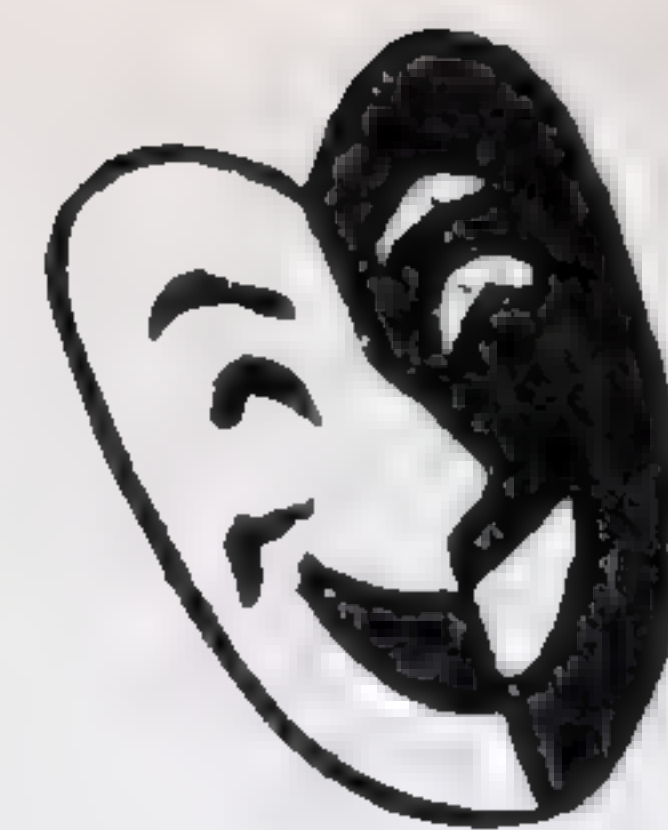
Yes, in laboratory tests conducted by a leading skin specialist on normal, dry and oily skin types . . . Cashmere Bouquet Soap was *proved* milder! So use Cashmere Bouquet regularly in your daily bath and for your complexion, too. It will leave your skin softer, smoother . . . flower-fresh and younger looking! The lingering, romantic fragrance of Cashmere Bouquet comes only from a secret wedding of rare perfumes, far costlier than you would expect to find in any soap. More women buy Cashmere Bouquet for this "fragrance men love" than any other soap!

NOW—At the lowest price in history!



**Cashmere
Bouquet**

In a New Bath Size Cake, Too!



LAUGHING STOCK

BY ERSKINE JOHNSON

Tune in Erskine Johnson's "Hollywood Story," Mutual Broadcasting System, Monday, Wednesday, Friday, 5:55 p.m.

JEANETTE MACDONALD decided to learn to play golf right and hired a professional to teach her. Their first day out, the instructor said:

"Now just go through the motions without driving the ball."

"That, my friend," grinned Jeanette, "is exactly the trouble I am endeavoring to overcome."

Margaret O'Brien was discussing a rival juvenile actress and finally said:

"Of course, she's a few years younger than I am. She still thinks that Butch Jenkins is the romantic type."

Groucho Marx's reaction to television:

"It's wonderful. I sit home in an easy chair and turn on my television set. I smoke my cigars and my wife scratches my back. By 11 p.m. I'm so blind I have to be led to my room. But it's wonderful."

Marie Windsor played her first starring role in a movie and then went home to Marsvale, Utah, to visit her family. She told her father that she died in the picture. Papa sighed dolefully and said:

"Isn't that a shame. And just when you were getting such a good start."

Overheard: "She's got something beauty can't buy—money."

"I wouldn't say it was a bad picture, but I'll bet the government refuses to accept amusement tax on it."

A theater manager, plagued with complaints from his patrons about failure of women to remove their hats, tried all of the usual "Please remove your hats" trailers with poor results. So he tried a new trailer that read:

"Elderly Ladies Need Not Go To The Trouble of Removing Their Hats." It worked.

Burl Ives, after growing a beard: "Every man should try one. They grow on you."

Charles Kemper was telling friends he knew Doris Duke when they were kids. "As a matter of fact," said Charley, "I used to carry her bank books home from school."

Pat O'Brien, the veteran banquet speaker, was asked if people looking at their watches distracted him.

"Nope," he said, "I only begin to worry if they start shaking them."

Marquee sign: "I Wonder Who's Kissing Her Now—The Fuller Brush Man." "She Wore a Yellow Ribbon and Selected Shorts."

Casts of Current Pictures

How a wife's false modesty can "freeze" her husband's affection



If Only You'd Read Here Scientific Truths You Can Trust About These INTIMATE PHYSICAL FACTS!

A wife's ignorance or false modesty about these intimate facts of life often leads to an increasing *coolness* on her husband's part.

If only every young woman could realize from the beginning of her marriage how important vaginal douching often is to intimate feminine cleanliness, health, charm and happiness—how necessary it is to combat one of woman's most offensive deodorant problems. And what's **EVEN MORE IMPORTANT**—why she should always use ZONITE in her douche. Here's why:

NO OTHER TYPE LIQUID ANTISEPTIC-GERMICIDE OF ALL THOSE TESTED FOR THE DOUCHE IS SO POWERFUL YET SO SAFE TO TISSUES AS ZONITE!

Developed by World-Famous Surgeon and Scientist

A famous surgeon and skilled scientist developed the ZONITE principle. What

better assurance could you want! ZONITE's scientists have tested every known germicide they could find on sale for the douche. And **NO OTHER** type proved so **POWERFUL** yet so **SAFE** to tissues as ZONITE. So why be old-fashioned and continue to use weak or dangerous products? ZONITE is *positively* non-poisonous, non-irritating. You can use ZONITE as directed as often as you wish without the slightest risk of injury.

ZONITE'S Miracle-Action

ZONITE eliminates odor, removes waste substances and discharge. You feel so dainty and refreshed after your ZONITE douche. Helps guard against infection. And ZONITE is *so effective*—it *kills* every germ it touches. It's not always possible to contact all the germs in the tract, but you **CAN BE SURE** ZONITE **DOES IMMEDIATELY KILL** every reachable germ and keeps them from multiplying. Buy at any drugstore.

Zonite
FOR NEWER
feminine hygiene

FREE! NEW!

For amazing enlightening **NEW** Booklet containing frank discussion of intimate physical facts, recently published—mail this coupon to Zonite Products, Dept. PP-20, 370 Lexington Avenue, New York 17, N. Y.*

NAME _____
ADDRESS _____ STATE _____
CITY _____

*Offer good only in the U. S.

It's the waving lotion that makes all the difference in home permanents

Scientific tests* show 22% more effective Richard Hudnut

Creme Waving Lotion leaves hair springier, and stronger

...less apt to break...than other home permanent waving lotions. And what this means to you is a smoother, prettier, longer-lasting wave with more natural-looking curls that spring right back after combing ...no frizzy ends, more *natural* sheen.

Regardless of what type curlers you use, make sure your next home permanent is a Richard Hudnut with the waving lotion that makes all the difference in the condition of your hair after waving and the kind of wave you get.

From the famous Richard Hudnut Fifth Avenue Salon

Richard Hudnut NEW IMPROVED Home Permanent



with the waving lotion that leaves your hair springier and stronger...less apt to break

*Tests made by a leading nationally known independent research laboratory.

Name on request.

Listen to Walter Winchell, ABC Network, Sunday Nights



Ask for the refill with 22% more effective Richard Hudnut Waving Lotion. Refill \$1.50 DeLuxe Refill \$2.00 (PRICES PLUS TAX)

Keys; Uncle John, J. M. Kerrigan; Sarah Carpentier, Angela Clarke; Mr. Howard, John Miljan; Georgette Beauchaire, Nan Boardman; Dr. MacIntosh, Will Wright; Mrs. Howard, Frances Morris; Pierre Carpentier, Joel Nestler; Mrs. Mathers, Jean Inness; Atenou, Chief Yowlatchie; Beauchaire, Fred Aldrich; Cameron, Clarence Straight; Tommy Henderson, Gary Lee Jackson; Mrs. Henderson, Romere Darling; Trader Henderson, Archie Leonard; Danny Hawkins, James Fairfax; Tommy Howard, Robin Camp; Joe Howard, Donald Pietro.

ON THE TOWN—M-G-M: Gabey, Gene Kelly; Chip, Frank Sinatra; Brunhilde Esterhazy, Betty Garrett; Claire Huddesen, Ann Miller; Ozzie, Jules Munshin; Ivy Smith, Vera-Ellen; Mme. Dilyovska, Florence Bates; Lucy Shmeeler, Alice Pearce; Professor, George Meader.

RANGER OF CHEROKEE STRIP — Republic: Steve Howard, Monte Hale; Jug Mason, Paul Hurst; Mary Bluebird, Alice Talton; Mark Sanders, Roy Barcroft; Joe Bearclaws, Douglas Kennedy; Eric Parsons, George Meeker; Randolph McKinnon, Frank Fenton; Chief Hunter, Monte Blue; Tokata, Neyle Morrow.

SAMSON AND DELILAH—De-Mille-Paramount: Delilah, Hedy Lamarr; Samson, Victor Mature; The Saran of Gaza, George Sanders; Semadar, Angela Lansbury; Ahtur, Henry Wilcoxon; Miriam, Olive Dearing; Hazelleponit, Fay Holden; Hisham, Julia Faye; Saul, Rusty Tamblyn; Tubal, William Farnum; Teresh, Lane Chandler; Targil, Moroni Olsen; Story Teller, Francis J. McDonald; Garmiskar, William Davis; Lesh Lakish, John Miljan; Fat Philistine Merchant, Arthur Q. Bryan; Spectator, Laura Elliot; Lord of Ashdod, Victor Varconi; Lord of Gath, John Parrish; Lord of Ekron, Frank Wilcox; Lord of Ashkelon, Russell Hicks; First Priest, Boyd Davis; Lord Sharif, Fritz Leiber; Leader of Philistine Soldiers, Mike Mazurki; Merchant Prince, Davison Clark; Wounded Messenger, George Reeves; Bar Simon, Pedro de Cordoba.

SHADOW ON THE WALL—M-G-M: Dell Faring, Ann Sothorn; David I. Starrling, Zachary Scott; Susan Starrling, Gigi Perreau; Dr. Caroline Canford, Nancy Davis; Celia Starrling, Kristine Miller; Pike Ludwell, John McIntire; Crane Weymouth, Tom Helmore; Miss Burke, Helen Brown; Olga, Barbara Billingsley; Secretary, Marcia Van Dyke; Bobby, Anthony Sydes; Boy, Jimmy Hunt.

SOUTH SEA SINNER—U-I: "Jake" Davis, MacDonald Carey; Coral, Shelley Winters; Margaret Landis, Helena Carter; Cognac, Luther Adler; Doc, Frank Lovejoy; Grayson, Art Smith; Williams, John Ridgely; Andrews, James Flavin; Kay Williams, Molly Lamont; Lee, Silan Chen; Bartender, Henry Kulky; Capt., Fred Nurney; Lieut., Phil Nazir; Maestro, Liberace.

STORY OF MOLLY X, THE—U-I: Molly X, June Havoc; Cash Brady, John Russell; Anne, Dorothy Hart; Dawn, Connie Gilchrist; Roommate, Cathy Lewis; Inmates, Sara Berner, Sandra Gould, Katherine Warren; Capt. Green, Charles McGraw; Rod Markle, Elliott Lewis; Chris, Wally Maher.

TELL IT TO THE JUDGE — Columbia: Marsha Meredith, Rosalind Russell; Pete Webb, Robert Cummings; Alexander Darvac, Gig Young; Ginger Simmons, Marie McDonald; Judge MacKenzie Meredith, Harry Davenport; Valerie Hobson, Fay Baker; Kitty Lawton, Katharine Warren; George Ellerby, Douglas Dumbrille; Roogie, Clem Bevans; Ken Craig, Grandon Rhodes; Cleo, Louise Beavers; Senator Caswell, Thurston Hall; Gancello, Jay Novello.

THERE'S A GIRL IN MY HEART—Allied Artists: Terrence, Lee Bowman; Claire, Elyse Knox; Sally, Peggy Ryan; Danny, Ray McDonald; Ruth Gloria Jean; Dr. Henlein, Joel Marston; Lulu, Iris Adrian; Colton, Lon Chaney; Kay Anne Nelson, Carol Anne; Lennie, Lanny Simpson; Kroner, Ludwig Donath; Father Callaghan, Paul Guilfoyle; Mullin, Richard Lane; Mrs. Mullin, Irene Ryan.

WHIRLPOOL—20th Century-Fox: Ann Sutton, Gene Tierney; Dr. Bill Sutton, Richard Conte; David Korvo, Jose Ferrer; Lt. Colton, Charles Bickford; Theresa Randolph, Barbara O'Neil; Martin Avery, Eduard Franz; Tina Cosgrove, Constance Collier; Feruccio, Fortunio Bonanova; Miss Hall, Ruth Lee; Store Detective, Ian MacDonald; Lt. Jeffreys, Bruce Hamilton; Dr. Peter Duval, Alex Gerry; Mr. Simms, Larry Keating; Hotel Clerk, Mauritz Hugo; Freddie John Trebach; Agnes, Myrtle Anderson; Dr. Wayne, Larry Dobkin; Miss Andrews, Jane Van Duser.

FIGHT POLIO LIKE THE PLAGUE IT IS!

It's the private donations that swell the funds in
THE MARCH OF DIMES
So enlist your money now in
this great fight for humanity
JANUARY 16 to 31



"Externally-caused **blemishes** were a *real* problem," says Cover Girl Carmen Lister. "Then a friend recommended Noxzema. I used it as my powder base and in no time my skin looked so much softer and smoother. Now it's my regular beauty aid."



"I had **dry skin** before I started using Noxzema," says pretty Doris Moore of Houston, Texas. "Now my skin feels so smooth. I always use Noxzema to help keep my complexion looking soft and lovely. It's a wonderfully soothing hand cream, too."

LOOK LOVELIER IN 10 DAYS...OR YOUR MONEY BACK



Red, Rough Hands! A professional pianist must have lovely-looking hands! Mrs. Carolyn Suiter of Kansas City, Mo., says, "I use Noxzema on my hands every night to help keep them soft and smooth."



Chapped Hands! "I use Noxzema as my regular hand cream to help them look soft and lovely," says Mrs. Lois Heerd of Buffalo. "I like Noxzema because it's not greasy—and it vanishes so quickly."

Doctor Develops New Home Beauty Routine! Helps 4 out of 5 Women in Clinical Tests!

● Practically every woman has some little thing wrong with her skin. If you're ever bothered with dry rough skin, externally-caused blemishes...if your hands are red and rough from housework—here's real news!

A famous doctor, using one cream—medicated Noxzema—developed a New Beauty Routine. In clinical tests it helped 4 out of 5 women! Here is the



"Housework Hands!" "Two business girls and I live together—and share household chores," says Doris Hamilton of Boston. "We all use Noxzema to help keep our hands looking soft and white."

Doctor's Simple 4-Step Routine.

Morning—1. "CREAMWASH WITH NOXZEMA." Apply Noxzema all over your face. With a wet face cloth actually wash your face with Noxzema—as you would with soap. Note how clean your skin *looks* and *feels*.

2. After drying face, smooth on a protective film of greaseless Noxzema as a powder base.

Evening—3. Before retiring, again "CREAMWASH WITH NOXZEMA." See how easily you wash away make-up, the day's accumulation of dirt and grime—how *really clean* it leaves your face.

4. Now massage Noxzema into your face. Pat a little extra over any blemishes to help heal them. Noxzema is *greaseless*—no messy pillow smears!

Remember—this new "Home Facial" was *clinically-tested* by doctors with amazing results!

Softer, Whiter Hands

And if your hands get red and rough from dishwashing, house-

work or painfully chapped from exposure—try medicated Noxzema. In clinical tests, 7 out of 10 women showed softer, whiter-looking hands in 24 hours!

Money Back Offer

So sure are we that Noxzema's results will delight you, we make this sincere money-back offer. Tonight—smooth Noxzema on your hands. Tomorrow—start using this New Home Facial. See if your hands don't look softer, whiter in 24 hours. See if your complexion isn't smoother, softer and lovelier looking in just 10 days. If not completely satisfied—return the jar to Noxzema, Baltimore, Md.—your money cheerfully refunded. But you will be delighted! Try Noxzema. Remember—it's clinically tested—used by millions.

Special Trial Offer: To win new friends for Noxzema, we offer you the regular 40¢ size jar for only 29¢ plus tax. But you must hurry—time is limited. So get your jar *right away*.

A STORY
OF TWELVE
MEN AS
THEIR
WOMEN
NEVER
KNEW
THEM...

Darryl F. Zanuck
presents

THE WORLD
STANDS STILL
AT...

...of one man who
stood forward—alone!
GREGORY PECK in
his most exciting role—as
"Savage," who crosses
wings with Destiny!

20th
CENTURY-FOX

starring

GREGORY PECK

with HUGH MARLOWE • GARY MERRILL • MILLARD MITCHELL • DEAN JAGGER • ROBERT ARTHUR • PAUL STEWART • JOHN KELLOGG • BOB PATTEN

Produced by **DARRYL F. ZANUCK** Directed by **HENRY KING**

Screen Play by Sy Bartlett and Beirne Lay, Jr. • Based on the Novel by Sy Bartlett and Beirne Lay, Jr.

Errol upset social standards when he announced his engagement to Princess Ghika. His next film is "Montana"



Errol and his Princess

BY LOUELLA O. PARSONS

He's in love with a wonderful girl, says Flynn, who bid for carpet slippers and won a royal hand

REPORTING direct from the front lines of romance, this hardened love correspondent rushes into print the fascinating story of *Cupid's* latest Hollywood victory.

Errol Flynn is going to take unto himself a wife. Again! To many, this belongs strictly in the raised eyebrow department. But I'm a sentimentalist where Errol is concerned. For me, he has more charm than a dozen of Hollywood's newest glamour laddies. Oh, I admit it, he's a fake about so many things. But let him sit down beside you and talk to you in that voice and just try to measure your resistance.

This time his lady is a Princess. *He* says. Yes, ladies and gentlemen, the Princess Irene Ghika. Age twenty. Royal background? One of Bucharest's most aristocratic and wealthiest families. So *she* says. Proof? Well, like a few thousand others in recent history, they were forced to flee Rumania.

When you meet the Princess, (Continued on page 91)

Shirley Temple, Linda Susan and John Agar presented a happy picture in public only



this you must

The trouble that came between them was there—on the day of their “perfect” marriage

ON DECEMBER 5, Shirley Temple was granted an interlocutory decree of divorce from John Agar. Whereupon hope ended that this marriage, which Shirley had announced was at an end on October 14, might somehow be saved.

It was not so much the matter of the decree itself that made it hopeless. An interlocutory decree can be set aside at any time within the year which it takes for it to become final. It was Shirley's testimony.

All the things said in court were reported thoroughly by the newspapers. No need to repeat her unhappy testimony of John's neglect, his fondness for drinking and other women.

After listening to Shirley, presiding Judge Hendon said: "The evidence offered here and the plaintiff's demeanor and the evident sincerity with which she has testified indicate the grounds for divorce are serious and substantial. Also, the plaintiff apparently made every effort to save her marriage."

John Agar, in Buffalo on a vaudeville tour, after reading the evidence, said: "As usual, there are two sides to a controversy."

"There is much I might have said and might say now. However, as I see it, no constructive purpose would be served by recrimination or airing our respective sides in public."

When Shirley announced she was divorcing John Agar, she ended more than a marriage. She also ended an American dream.

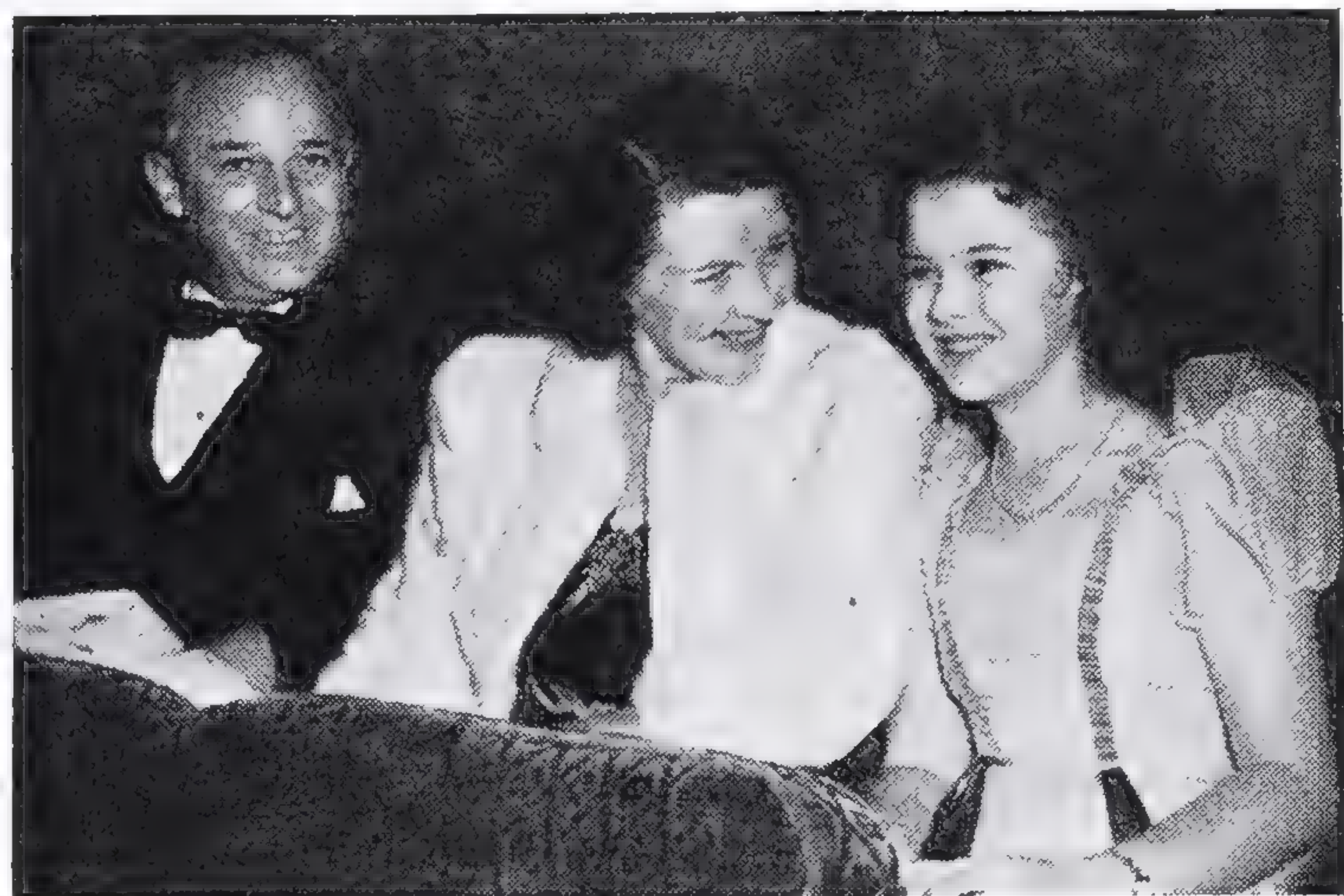
I know. I have just returned from a tour which took me through the great West and Southwest. And everywhere I traveled women waited after my lecture, called me on the telephone and wrote me mail bags full of letters deploring the end of this marriage after four brief years. Little girls waited at the stage door of the theaters where I spoke, sometimes red-eyed. They all said about the same thing. "Tell us, Miss Maxwell, why Shirley did that . . . we can't bear it . . ."

Why did Shirley do that . . . And why did John Agar do the things he did and fail to do the things he didn't do . . .

It may be if Shirley and John had asked themselves (Continued on page 89)



It was in roles like "Heidi" that Shirley endeared herself to the public, made the fortune she has now



Mrs. Temple, with her husband and Shirley, tried not to dominate her daughter—but didn't always succeed



It was evident to those who saw them married that John Agar did not mean to be intimidated by Shirley's fame

understand

by *Elsa Maxwell*

Now they are 3

BY MAUREEN WILLIAMS SELLSTROM

To Esther's sister, big Ben

and little Benjie add up to a small
girl's remembered dreams

I DROVE out to visit my sister, Esther Williams, a few days after she and Ben Gage brought their baby son home from the hospital, about two weeks after I'd had that joyous telephone message from Ben, "It's a boy!"

I was eager to see Esther with her child, she had wanted one of her own for so long. And I reminded myself firmly as I headed west along Sunset Boulevard that Esther would be different now. I would have to stop thinking of her as my "baby sister."

Esther brought the baby down and already, obviously, Benjamin Stanton Gage was a person with a mind of his own.

"He's sweet," I said. What can you say about brand new babies? "And a lively little fellow."

"He's going to be tall," Esther said, "like Ben." I added one or two adjectives, but I could see that Esther wasn't really listening.

"I discharged the nurse," she explained at last, and she added, with asperity, "and I will fire five nurses if I have to, unless I can find someone who will let me be the baby's mother."

The crisis had (Continued on page 72)



When Esther met and fell in love with Ben Gage, her mother said, "They're right for each other." Esther's in "The Duchess of Idaho"

Picture of happiness: Esther Williams
and son, Benjamin Stanton Gage

Apger





Lana, who has no head for figures, is lucky—she married a millionaire. Flying fish from Norway helps Sonja Henie's money to fly



Linda Darnell, hiring a new business manager, believed in acting first and signing later



The Dan Daileys were in the market for a beautiful home—until the insurance man put in his bid

Where does the

BY SHEILAH GRAHAM

Who can save a dime these days?

Even Hollywood's high-salaried stars feel the pinch of fame

WHEREVER you go these days you hear it: "I can't save a cent." You might think it would be different in Hollywood. But it isn't at all.

Van Johnson is always saying, "I can't afford it." Maybe it's just his New England canniness. And maybe he *can't* afford it. When Van bought the exquisite home of the Cedric Gibbonses, it was common Hollywood talk that he borrowed something like \$100,000 from his studio. And, in spite of his \$5,000 a week salary, after paying the loan and income tax (he's in the ninety per cent bracket), even a comparatively little thing like a vacation in Honolulu is quite a financial project for Evie and him.

Robert Mitchum recently (*Continued on page 90*)



Once Mickey Rooney needed 14 cars to get around,
but that was before he married Martha Vickers
Valeska

MONEY GO?



He's in the four figure class—but it isn't only New England
canniness that keeps Van Johnson saying "I can't afford it"



"You can't print that," said Claudette
Colbert when someone mentioned minks



Liz Taylor, Geary and Jane after wedding. Jane's gown is lace over white taffeta, designed by Metro's Helen Rose. Bridesmaids wore blue taffeta, velvet ribbons in their hair

The Luckiest

by Elizabeth Taylor

Their apartment is modest and small, but for Janie and Geary, the outlook is wonderful



Bridesmaid Betty Sullivan, matron-of-honor Barbara Covington, bridesmaids Marjorie Dillon, Liz, Virginia McDowall had lighted candles in bouquets



Cutting the cake, which was taller than the groom, called for some help from Geary. His sister was matron of honor



Jane, with Geary. Her lace halo bonnet was edged with lilies of the valley



En route to a new life as Mr. and Mrs. Geary Steffen. In her luggage, later, Jane found—a gay reminder from Liz Fink and Smith

THERE'S no more exciting spot in Hollywood than Jane and Geary Steffen's apartment. Not because it's a lush movie-star job. It isn't. It's over West Los Angeles way and their five rooms have no more furniture in them than is needed for practical purposes. Jane may be what is termed "a valuable property" at our studio. But away from the studio she's Mrs. Geary Steffen, living in an apartment that a young insurance salesman like Geary can afford and in a manner that he can afford, too. Geary refused to have it any other way. So did Janie.

It's exciting to be with them because they're so right for each other and so right in their approach to marriage.

I've known Janie for ages. We grew up together, shared little-girl troubles and romances. When we were kids on the M-G-M lot we used to go out behind the studio school house between classes and munch peanut (Continued on page 79)

Girl in Town



The happiest girl in town: Jane Powell is star of "Nancy Goes to Rio"
Apger

"YOUNG MAN with a

Kirk Douglas, memorable for "Champion," hits a new high in musical drama of the '20s when Jazz was King

Photographed by Ornitz



Knowing how to play the harmonica didn't help with a horn, Kirk discovered, those long hard weeks



Learning to play the horn introduced Kirk to a whole new world. Here he listens to Red Nichols and his Five Pennies playing at the Los Angeles "Hangover Club"



In preparation for role, Kirk spent hours listening to jazz recordings

HORN"



As *Rick Martin*, Kirk gets his first big-time job with a dance orchestra, meets *Smoke*, the pianist (Hoagy Carmichael), who tells story

"**Y**OUNG Man with a Horn" is destined to give old-timers a nostalgic thrill and revive some oldtime hits for teen-agers to swoon over. For years, Warner Brothers waited for the right time and the right young man to bring the life of one of the '20s great trumpeters to the screen. They felt the time now was ripe. They knew Kirk Douglas was the man. It required long hard weeks of practice but under the guidance of Larry Sullivan, studio orchestra trumpeter, Kirk soon learned to purse his lips with the best of them. However, the sounds he produced required him to put a mute on the trumpet to save the musicians' ears! (Harry James dubs for the actual playing.) Eventually, Kirk did learn to play a couple of numbers—one of them "Buttermilk Sky," by Hoagy Carmichael. Kirk doubts, however, if the way he plays it makes Hoagy happy!



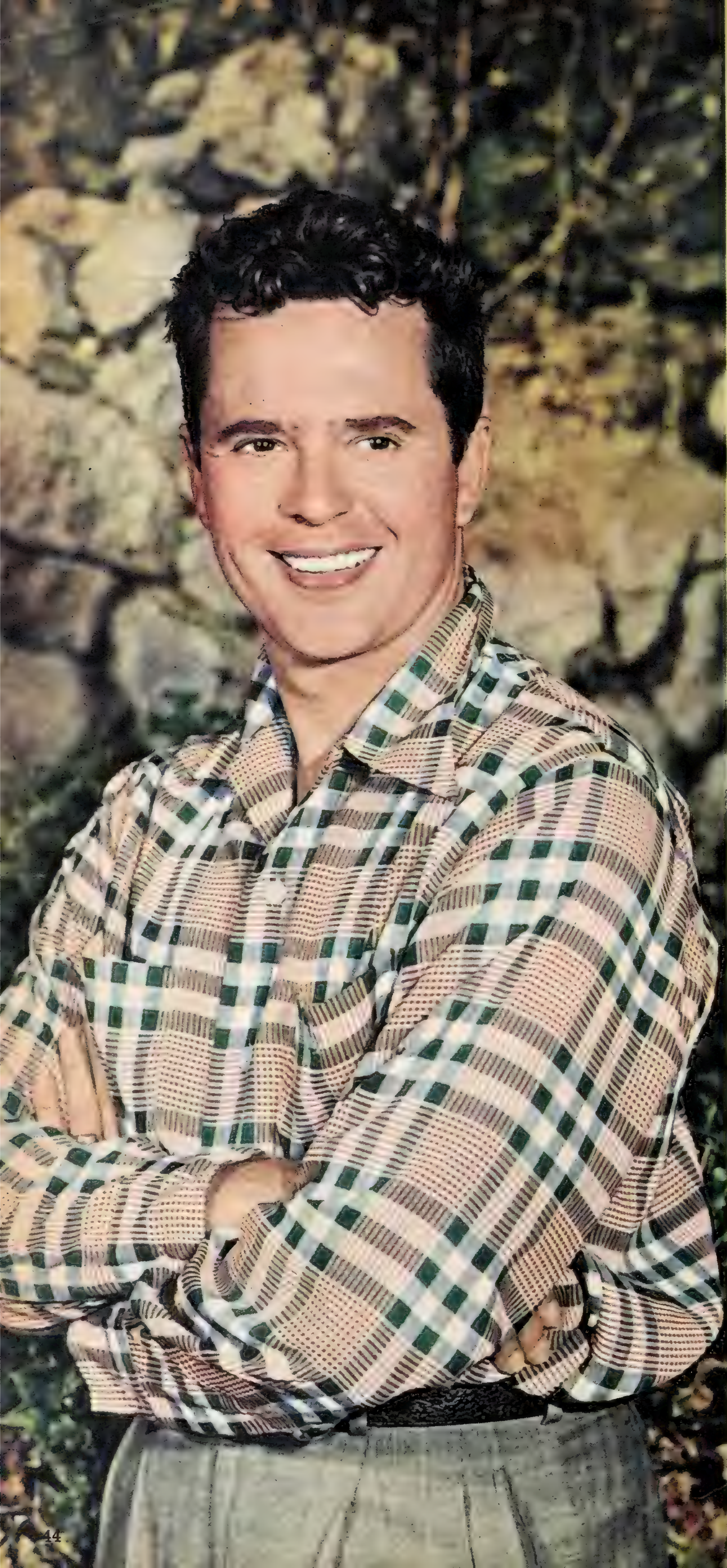
Almost as dear to him as his horn is *Rick's* wife *Amy* (Lauren Bacall), the cause of his downfall



Worried about *Rick*, whom she loves, *Jo* (Doris Day) begs him to let her join him in new band



Unable to reach a high note, *Rick* smashes his horn. The last scenes take place in the Bowery



The stage is set for a new Parks story and he's giving it everything he's got. But this time Larry's playing it *his* way



On their own and going places: The Larry Parks have formed a producing company
Fink and Rice

Larry sings again

BY DIANE SCOTT

HANDSOME Samuel Lawrence Parks, pride of Olathe, Kansas, a semi-shy, introvertish, modest young man with a serious expression, has done it again. Again, playing Al Jolson, his white-gloved hands entreat, his lower lip flings out, his throat muscles contract, and his brown eyes dance and roll. Like a skilled chameleon in "Jolson Sings Again," he takes on all the strutting color of the person he portrays.

So much so that when studio executives first showed Al Jolson rushes of the "Sonny Boy" number, Jolson, obviously stirred, said later, "Ten seconds after the song started, I forgot I'd made that sound track, because Larry was giving that song from his heart!"

In person, Larry gives from his heart, but quietly. How different, emotionally, he is from the "Jolson" he portrays on screen is seen in the comparatively (Continued on page 92)



Larry and Betty keep neighbors entertained with animal impressions for the children's records they are making



Now that they're not working, Larry lives in his old jeans—he says aging makes them better—and goes fishing with Betty

A love history



The public applauded Bushman and Bayne as a team—until it became a real-life act



Mary Pickford nearly lost her title of America's sweetheart when she divorced Owen Moore in 1919 to marry Douglas Fairbanks Sr.



Gloria Swanson, with two husbands behind her, wired for and got—a studio ovation when she married the Marquis de la Falaise. Center, Duchess of Sutherland

of Hollywood

by Ruth Waterbury

Another gay history of Hollywood—but this time it's romances that lift the curtain on the exciting past



In 1921 John Barrymore and second wife swore nothing would part them—but in 1928 he was madly in love with, finally married Dolores Costello



Charlie Chaplin wooed Pola Negri with violets, singing canaries

PHOTOPLAY
FEATURE
ATTRACTION

GEORGE BERNARD SHAW insists it is always the lady who pursues the man. Even the bold Shaw, however, implied that the lady conceals her pursuit, making man believe he is the love aggressor.

This isn't true of Hollywood's *femmes fatale*. They don't conceal their trails. From the days of Gloria Swanson and Pola Negri right on through Dietrich to Lana Turner, when they are after a man, the whole world knows it.

For example, Ty Power is a handsome character with lots of force. But he has belonged much more to the glamour girls, than they to him. Sonja Henie, Loretta Young, Janet Gaynor, Lana Turner and now Linda Christian who is Mrs. Power. In fact, the only woman in Ty's life who was even faintly a clinging vine was Annabella. And she didn't hold Ty long, considering the years the war subtracted from their marriage.

Gary Cooper has been very visibly chased after, first by Clara Bow, one of the most ardent dolls ever, then Lupe Velez, who was no snow-



Connie Bennett dazzled Gloria's Marquis with diamonds—divorced him for Gilbert Roland



Another Swanson romance went to Joan Bennett, now married to Walter Wanger



According to the two women he married—and divorced Rudolph Valentino was a great lover—on the screen only



Joan Crawford never fell in love again as she did with Doug Fairbanks Jr.



The romance of Gilbert and Garbo rose to fever-heights—to cool into a mystery Hollywood never has solved



Ill-starred platinum-haired Jean Harlow loved and lost. Death put an end to her romance with William Powell



Carole Lombard left a space in Clark Gable's life no woman has yet filled

ball, then the Countess di Frasso, a clever woman if ever there was one. Small wonder Gary finally decided to marry and settle down.

Ty and Gary, of course, survived the feminine onslaught, but many another Hollywood male has not. Can you recall the Marquis de la Falaise, tossed about matrimonially, between Swanson and Connie Bennett (who have each had five husbands)? And what has become of Phillip Terry, Miss (Continued on page 94)



Ty Power, with wife Linda Christian, has character—but he belonged much more to glamour girls than they did to him



Rita Hayworth, as a Princess, holds the record for the most sensational love story

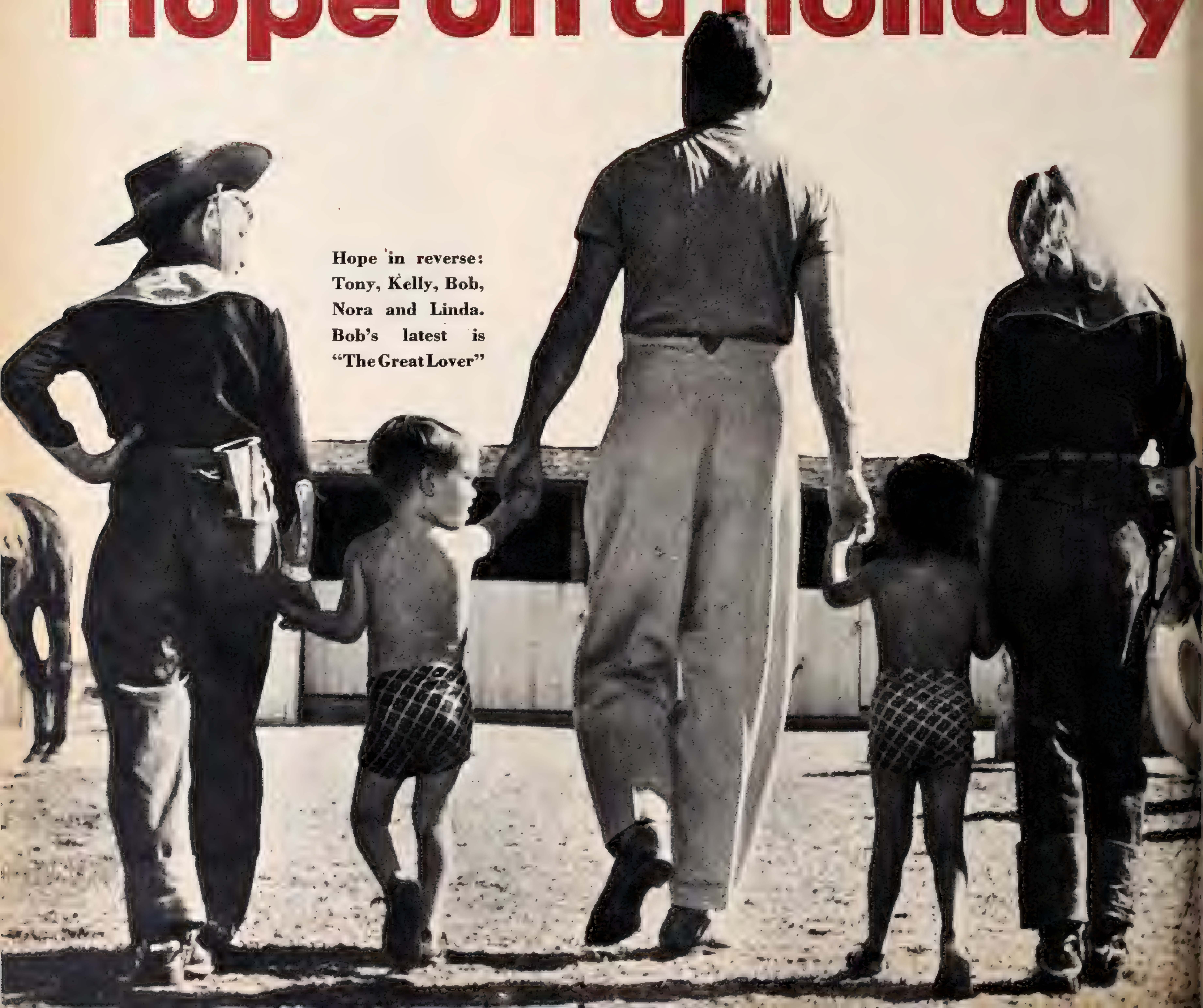


Dolores, Nora, Bob and Linda. Bob's an ideal host—he never offers anyone anything—they can help themselves!



Bob and Tony inspect life raft before launching. Younger children use rafts as playgrounds in the swimming pool

Hope on a holiday



Hope 'in reverse:
Tony, Kelly, Bob,
Nora and Linda.
Bob's latest is
"The Great Lover"



The Hopes' one-story house in Palm Springs. Only drawback to living in desert, for Bob, is that he has to keep his car on the street—his butler uses garage!

AT Palm Springs, Hopes spring out at you from all corners of their rambling adobe house. People say the walls around most Palm Springs houses are to keep the rattlesnakes out—but the only thing that's ever bitten Bob is the golfing bug. He plays every day. Dolores took it up so she wouldn't be a golf widow. Now she has her own foursome and Bob has his—visiting business friends, usually. Mondays and Tuesdays, Bob goes back to town for his broadcasts—but the rest of the time it's a Hope holiday—at Palm Springs.



Nora's too little to go horseback riding but big sister Linda and Kelly go every day. Bob drives them to stables—with a basket lunch



With trainer Vaughn Anthony beside pool. Bob goes for a rest—usually winds up entertaining business people or trying out show in living room



Joanne with her three children, Nugent, Pigeon and Skipper Haymes

Mother is a GLAMOUR GAL

**For Joanne Dru, three
children proved to be a beauty tonic
any young mother can take**

by Anita Colby

Photoplay's beauty editor
and adviser to the stars

TAKE a girl like Joanne Dru. At twenty-six she's a movie star, mistress of a beautiful home and the mother of three children, all without a line on her face to show for it or an ounce of fat on her body to testify to it. "Twenty-six, and I look every day of it," she laughs, hoping you won't believe her. And you don't.

Joanne's looks didn't just happen. She spends a lot of time on her hair, her skin, her hands, even her feet. Nothing is slipshod, everything gets the attention it deserves. She worries about her skin because the Southern California sun is a notorious beauty thief and wrinkles appear, sometimes, even on twenty-five-year-olds. Joanne, herself, has laugh wrinkles around her eyes, "but as long as they're only laugh wrinkles, I can't complain," she contributes.

She doesn't consider herself pretty. Says her nose is pug, her mouth too large, (*Continued on page 73*)

Joanne Dru of "All the King's Men" would rather
be attractive than just pretty





Photographs by Valeska

If you're a state occasion, he'll put on socks. Otherwise, guests take him as he is. Here Vic romps with two of his dogs, Nicky and Genius II



Victor Mature's next film is "Wabash Avenue"

The Mature View

VICTOR JOHN MATURE thinks he has seven years left as a screen star. Right or wrong, at the end of that time he ought to be well set up.

His salary as a film player is \$3,000 a week. He gets virtually as much for radio appearances, every cent of which goes in the bank. He has a healthy interest in a canned goods concern. And he has cultivated, to a high degree, the movie star's conventional prerogative of getting something for nothing; notably, where Vic is concerned, fancy convertible automobiles.

His last major expenditure, on the other hand, was the \$13,500 he paid for his small house on a middle-class residential street in a non-fashionable section of West Los Angeles.

Since then, for "improvements" and to insure privacy, he has put about the same amount again into it. The improvements include a roof sun deck, rugs flush to the wainscoting in four of the six rooms, and an L-shaped assemblage of eight-foot-high fauna and hedge-work that (Continued on page 75)

by John Maynard

He still acts like a man bursting out of a burning building—but the new Vic knows where he's going



It's a case of mutual adoration between Vic and Dorothy's son, Mike, that began when Dorothy was convalescing and Vic took charge of him



Dorothy Berry Mature's blonde, poised charm, not always apparent to the casual guest, is perfect balance for Vic's volatile temperament



His eating habits are the despair of his household. He never has regular meals, eats around seven times a day, whenever he's hungry



Ricardo Montalban didn't know *Cupid* had his day—until he visited wife Georgianna's family

Barbara Lawrence, with Scott Brady, remembers when a "stand-in" sweetheart would have saved her feminine face



Have a heart

BY MAXINE ARNOLD

Is St. Valentine's face red as Hollywood digs into its memory book and comes up with these sentimental souvenirs

Photographs by Ornitz

COME February fourteen and Love, its magic spell is everywhere. Hollywood dances to soft music, dines in candlelit corners, reminisces before open fires. . . . And two hearts beat as one. . . .

A ring of a doorbell brought a memorable St. Valentine's surprise to Virginia Mayo that she will never forget. Virginia had been dating Michael O'Shea for five years. But she hadn't seen him then for some six months. Their respective careers had separated them. Virginia was in Hollywood making "The Best Years of Our Lives." Mike was in New York starring in the hit musical, "The Red Mill." Mike called her long-distance every night. And as *Cupid's Day* neared, Virginia kept teasing and wheedling him about his promised gift. "You'll find out on (Continued on page 87)"

Ricardo Montalban appears in "Border Incident," Barbara Lawrence in "Thieves' Highway," Scott Brady in "The Western Story," John Derek in "Rogues of Sherwood Forest," John Bromfield in "Rope of Sand," Corinne Calvet in Hal Wallis's "The Girl from the Folies Bergere," Michael O'Shea in "Captain China," Virginia Mayo in "The Hawk and the Arrow"



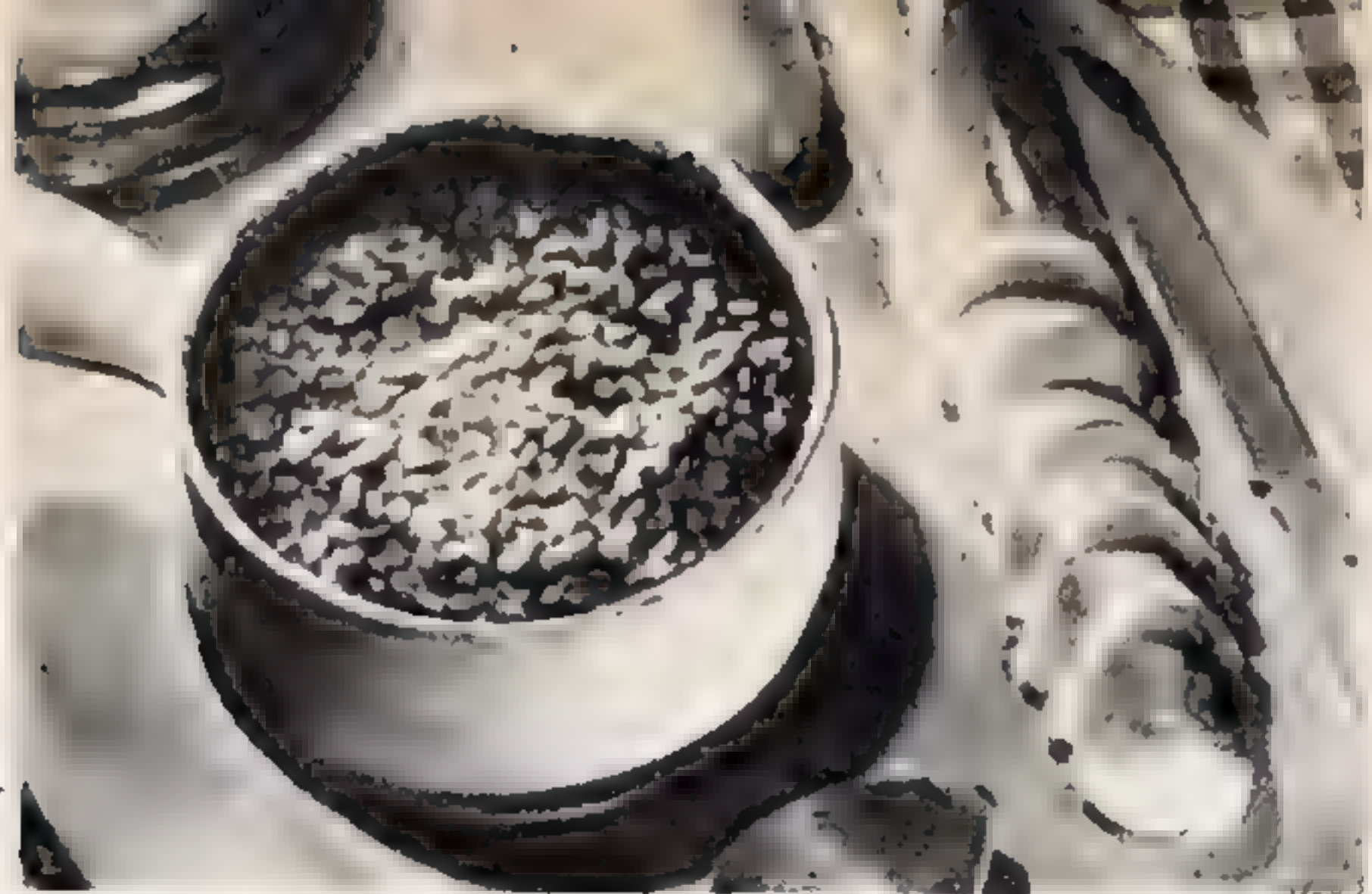
For the John Dereks, their record-player holds a memento of a certain February fourteenth when Patti sat and shivered, listening to his Valentine message



The woods were full of them—in France, but that didn't help John Bromfield, hunting muguets for Corinne Calvet

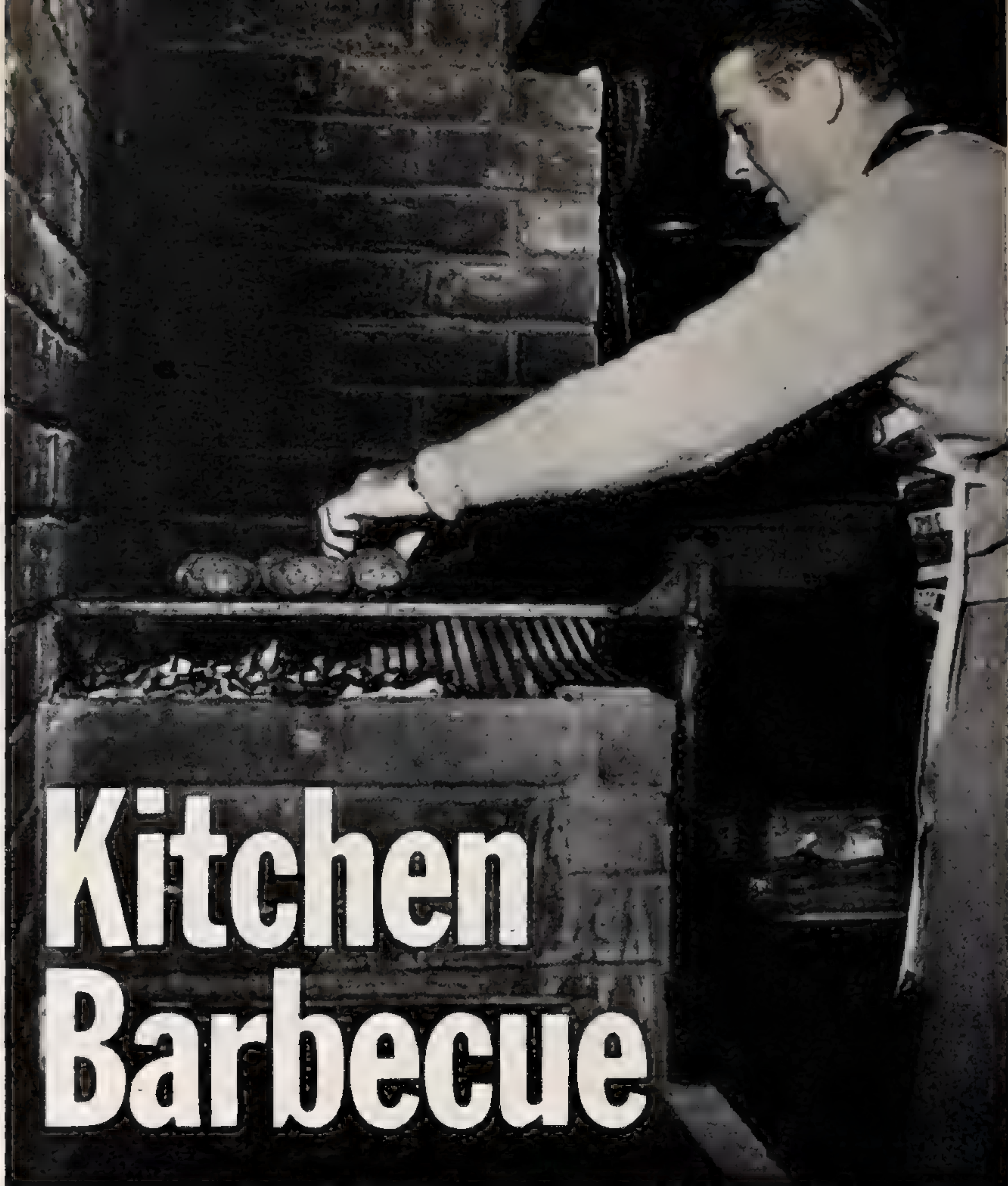


Romance rang the bell when Michael O'Shea decided to give Virginia Mayo the Valentine surprise of her life



Perfect accompaniment to a kitchen party—home-baked beans

By Kay Mulvey



Kitchen Barbecue

Recipe for a perfect evening—two bright hosts like the Don De Fores and a kitchen big enough to mix in



Women at work: Large kitchen kept Marie Lund, Marion De Fore and Betty Hutton out of Don's way



Marion De Fore, Marie Lund, Ted Briskin, Don, Betty Hutton and John Lund at tavern-type table made by a visiting uncle



This game was a sketch! Don's version of charades produced hilarious drawings. Instead of acting, guests drew subjects

MOST good parties, as you know, end in the kitchen. The Don De Fores start their parties there. With a kitchen like theirs, parties get off to a good start. Don and Marion, supervising the blueprints of their house, insisted the kitchen be planned to have the feeling of an old-fashioned kitchen, to be, in a sense, the heart of their home.

One end of the kitchen is the working area. The wide sink is banked by an expanse of windows that overlook the garden, there's ample cupboard space and colorful wallpaper, wood and brick are attractively combined. This space is divided from the company end of the kitchen by a brick barbecue. The company end is dominated, happily, by a long tavern-type table and arm chairs and benches which provide plenty of seating space.

Marion and Don are terrific cooks. Marion takes (Continued on page 100)



Another party hit was the turtle race. Don and Marion dreamed this one up too—with a little ingenuity and some cardboard and pieces of string



LOVE



COMES MORE THAN ONCE

by Janet Leigh

Never say die, says Janet,

who wanted to, many times, when she thought

she was through with romance

Girls who think that all is lost when a love affair goes wrong are crazy. I should know.

I have been in love almost continuously, ever since I was thirteen years old. And each time I believed, with all my heart, that this was *the* one and that if something did us part, I'd die of it.

"Oh, but you've never *really* been in love!" girls will say. (I can just *hear* them!) Oh, but I have been really in love. Because I have been, more than once, I feel qualified to talk to girls who mope or pine or, far worse, do desperate, dreadful things to themselves like taking an overdose of sleeping pills or jumping off a hotel roof because they believe that when one love ends, *love* ends. It doesn't.

Girls should wake up to the fact that if they had never met the particular *Romeo* for whom they want to die, they would have met another *Romeo*. I should know. I have been in love *five* times!

It isn't too serious when a love affair ends. Better, by far, for a love affair that isn't right to end before it becomes a marriage. When a marriage ends, that's serious.

I fell in love, the first time, when I was thirteen and a freshman at high school in my home town of Stockton, California.

How real my first love was is proved, I think, by the fact that even now, years later, I still say we would have married and, who knows, lived happily ever after if we (Continued on page 77)

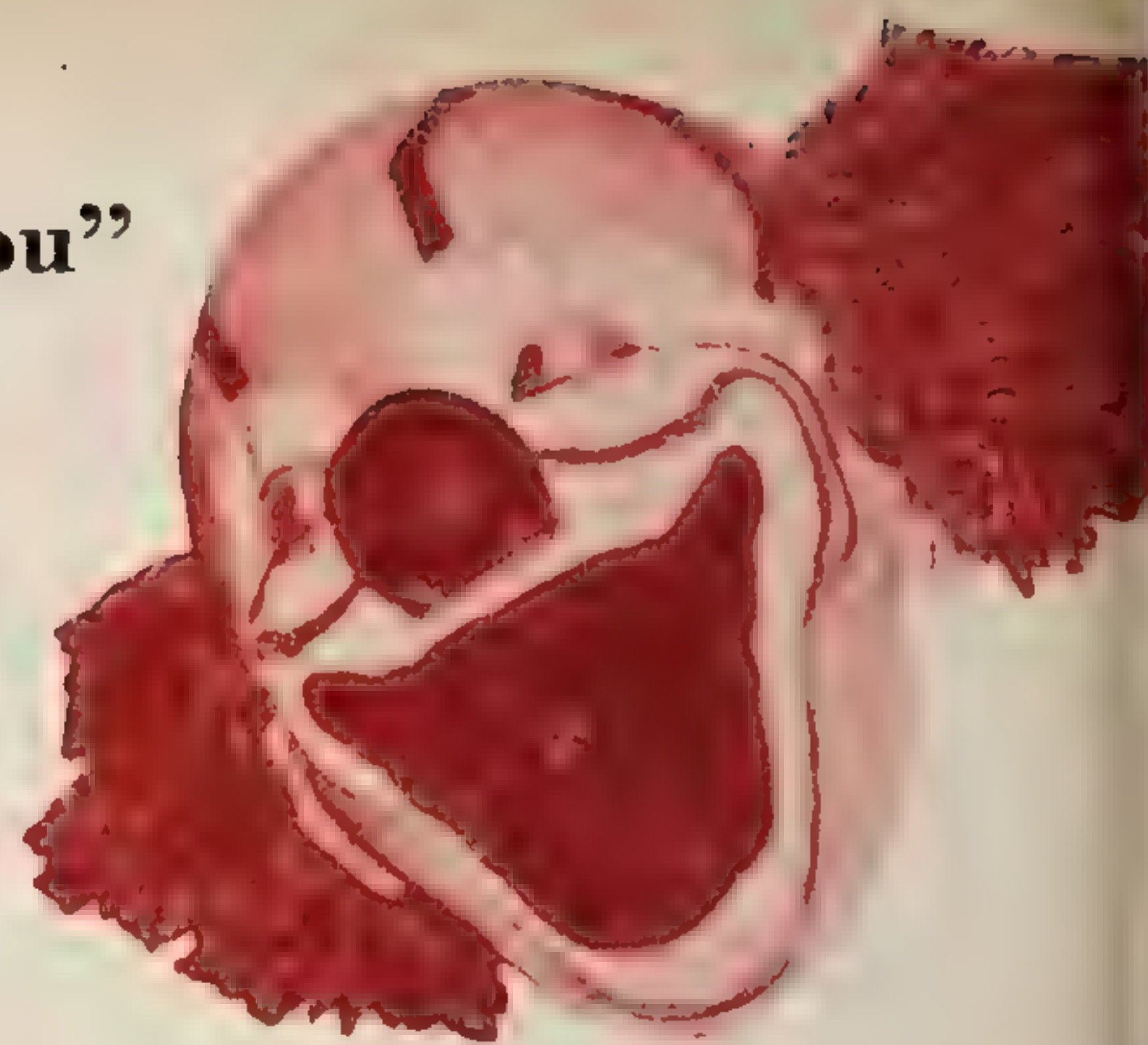
On a dream course:
Janet Leigh of "The
Red Danube"

Ornitz

Exclusive: Photographs of Gloria May's party, full of surprises, with all

the stars' children and Bozo The Clown singing "Happy Birthday to You"

Cake and cotton candy



The fun began when the guests saw their Bozo hats, birds on sticks

Little Joannie Fink, Hymie's daughter, poses with famous Bozo The Clown



Birthday girl Gloria May cuts into her circus-topped cake as mother Ann Ruth-
erford looks on. Right, are Christy Hanak and Lana Turner's daughter Cheryl

Miss Schuyler Johnson needs her mother's helping hand but Evie's sons,
Ned and Tracy Wynn, are already spoon-deep in their cake and ice cream





Joan Crawford's twins, Cathy and Cynthia, knew what *they* wanted! Many parents took their cameras to the party



Lana Turner and Bob Topping came to party with Cheryl, enjoyed watching the trained seal and performing horse



Josephine, the monkey, with Ann Sothern and her Tish, has been at every May party since Gloria's father was six!



Wee Deborah Dozier traveled by stroller. Getting down to her level is daddy Bill, Debby's escort to the party

WHEN Ann Rutherford, Mrs. David May in private life, gives a party—it's a production. To help celebrate her Gloria's fifth birthday, she invited sixty-seven movie moppets, with their famous parents and nurses—and spent the entire morning of the party blowing up balloons with a bicycle pump! There was a trained seal, a performing horse, a cotton candy vending machine and a lollipop tree. Not to forget Josephine, the 42-year-old monkey, and Bozo The Clown, who does the Capitol recordings of children's records. Even the grown-ups agreed that Gloria May's party was a circus.





Joan Leslie is served
tea in one of the
Beverly Hills salons

The Queens are in



While their pet poodles wait patiently, Joan Woodbury
and Adele Jergens sit and chat during a hair session



Barbara Britton and Adele Jergens catch up on the latest
gossip while Joan Woodbury catches up on her mending

BY. SARA HAMILTON

Opening the doors into some Hollywood beauty parlors, where stars let down their hair—and not always for “permanent” reasons

Photographs by Ornitz

the parlor



The beauty parlor came to Barbara Britton's aid, arranged for dress showing from nearby store while she lunched, had permanent, pedicure

Hollywood beauty operators are prepared for anything—even opera star Dorothy Kirsten, dictating to her secretary, Jean Pomier

THE melodic notes of a popular torch song floated through the private enclosures of a well-known Hollywood beauty parlor.

“Will you turn that radio up a little higher?” requested a customer in one of the booths. “That’s my favorite song, but it’s difficult to hear above the noise of the driers.”

“Oh, that’s not a radio,” said the operator. “That’s Doris Day, singing in the next booth.” It was, too. For Doris spends her drying and waiting time, whenever she’s at a beauty salon, going over new songs.

Doris isn’t the only singer who makes good use of her time out for beauty. Peggy Lee, the beautiful blonde vocalist on the Bing Crosby show, conducts most of her business during her weekly visit to the beauty salon. “Meet me at the hairdressers,” has become a Lee slogan with song writers, song arrangers, and agents, arriving in (Continued on page 101)





on the boulevard

Vera-Ellen of "On the Town" shows off her three-piece dress designed by Wragge from Amelia Gray. Skirt is gray herring-bone tweed with four inverted pleats. Blouse of beige silk is topped by brown velvet sleeveless waistcoat

the
hollywood
clothes line

by *Edith Gwynn*

with fashion first pictures
by **Ann MacNamara**

Diana Lynn of "Paid in Full" in
ankle-revealing evening gown of
midnight blue satin by Traina-Norell



Janet Leigh of "That Forsyte Woman" wears one of the new year-round cottons—
a vivid colored plaid dress by Doris Varnum, in an eye-catching brick pattern

Calling a halt in the Hollywood fashion pa- rade for a close-up of some leading attractions

A STAR-FIND this season is the new all-year-round cottons. They're divine for the California climate. For femmes in the fur-coat climate, cottons are a perfect hot-house fabric—meaning steam-heated houses and offices, of course.

Did we tell you about the wonderful barbecue at the Dinah Shore and George Montgomery Valley rancho? There were over a hundred guests at the scrumptious Western feast. The fragrant smoke that curled from the barbecue pit all evening long must have driven the neighbors for miles around slightly crazy. There was a big outdoor dance floor plus a hillbilly band for square dancing. Never saw anyone look so bewildered as Van Johnson did every time a partner really turned "square." Dancing around like mad were Claudette Colbert, June Allyson and Dick Powell, the Gary Coopers, Donna Reed and Tony Owen. Others, such as the Jack Bennys, George Murphys, Ann Sothorn (she was with Cy Howard



on the boulevard



Arlene Dahl of "Ambush" designed her sea-green brocade evening dress, with heavy folds draped over the bosom

that night), strolled through the Montgomerys' charming house—chock-full of the fine furniture which George makes.

If Hollywood—in fact, most of California—never contributed anything else to the general fashion picture, we deserve a great big bow for taking the casual dress and suit that are usually marked "for spectator sports only" and making them the most generally beloved and useful clothes of all. Today, the casual look can be anything from a tweed ensemble to a two-piece woolly, the top half of which might be gold lamé or a bespangled blouse that would take this formerly strictly daytime outfit right through dinner. A charming example of this was the suit Sally Forrest was wearing while dining at La Rue with Jerome Courtland. It was of worsted with a close-fitting bodice and the skirt softly box-pleated from the hips

down. Over it went a loose-fitting boxy jacket in a brighter amethyst shade, of a wonderful medium-weight tweed. Sally's tiny purple hat and gloves and brown alligator bag and pumps completed her chic look. Jerry gave her an extra look, too. But Sally sort of has to share him with little Terry Moore these evenings.

Janet Leigh was there the same night with Arthur Loew Jr., wearing a divinely slim dress of brown velvet. Janet's semi-tailored dress had a little matching jacket of the same material with huge bat-wing lapels. The thing that struck us were the striking bright yellow accessories of soft suede.

Saw little Vera-Ellen a few nights later also in velvet. Her slim blue suit had a tight-fitting jacket which featured a double, flat peplum. With it she wore a dressy white brocade silk blouse. Everybody's saying that if "On the Town" doesn't make a star of Vera, "Three Little Words" (in which she dances with Fred Astaire) will.

Something worth noting is a new line of semi-dressy clothes designed by Wanda Jackson. They're made of a specially created woven wool and sheer tweeds, mostly combined with metallic threads in various designs. These dresses can go anywhere from morning till night. Wanda Hendrix has one in a raspberry sheer wool that looks knitted, but isn't. It has narrow bands of gold thread running horizontally across the top. The skirt is soft, plain and full.

One evening we dined at the Beachcombers with Lana Turner and Bob Topping, Sonja Henie and Winnie Gardiner. Lana looked stunning in a draped black crepe cocktail dress with three large twisted gold pins, lavishly studded with pearls, across the bodice of her dress. Lana and Bob will soon be neighbors of the Gardiners on account of that fabulous estate they've just bought a small way down the road.

Out at the studio they've redone Esther Williams's dressing room. And, appropriately enough, it's all in aqua-blue colors. To celebrate the new decor, the Williams gal got herself a luscious, chiffon dance frock, combining several of the aqua and even deeper marine shades. The bodice drapes softly over the bosom (Ben doesn't like Esther to wear low-cut dresses), and fits snugly around the waist. The skirt must have a million gores, its folds comprise so many shades of blue.

That fascinating stranger —your inner self

*—can refashion you
to new happiness*

Far too many women live with a numbing feeling of inferiority. Yet—no woman needs to be a disappointment to herself.

An amazing power in you can refashion you. This power stems from the interrelation of your Outer Self and your Inner Self—the way you look and the way you feel. It illumines you with confidence when you are delightful to see. But—if you don't show your best self it can baffle you with inhibitions. That is why it means so much to you to care about the way you look.

"Outside-Inside" Face Treatment

You'll find this "Outside-Inside" Face Treatment with Pond's Cold Cream will give your skin the wonderful, softening cleansing it needs for true beauty. Always at bedtime (for day cleansings, too) use your Pond's *this way*:

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This light, fluffy cream softens and sweeps dirt from pore openings. Tissue off.

Cream Rinse—use more Pond's to rinse off last traces of dirt, leave skin immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

This face treatment really acts on *both* sides of your skin. *From the Outside*—Pond's Cold Cream sweeps away dulling dirt as you massage. *From the Inside*—every step of this rewarding treatment stirs up beauty-giving circulation.

It is not vanity to develop the beauty of your face. When you look lovely it sends a warm happiness shining through your face to meet the world—brings the *Inner You* closer to others.



Spontaneous, gay, charming—her Inner Self glows out from Mrs. Gould's lovely, spirited face.

Mrs. C George Jay Gould, jr.

A quality of happy confidence comes out to you through Mrs. Gould's face. She looks so rightly lovely that all who see her respond with pleasure. Her complexion is glorious—with a white-velvet-and-blush-roses look. "I don't believe you'll ever find a lovelier cream than Pond's Cold Cream. I'm devoted to it," she says.



YOUR FACE IS WHAT YOU MAKE IT—Get yourself this big size jar of Pond's Cold Cream—today.

Photo-Plays



Did you ever hear of anyone moving to get away from a fireplug? Ava Gardner of "East Side, West Side," did. It sat in front of her apartment, where she couldn't miss it



And she never did! Night after night she would forget it was there—and park her car in front of it. And morning after morning, she'd find a ticket waiting for her



Finally, Ava, tired of paying for the fireplug, decided to look for a house. She found one, high up on a hilltop, in a new development—with no expensive fireplugs anywhere in sight!



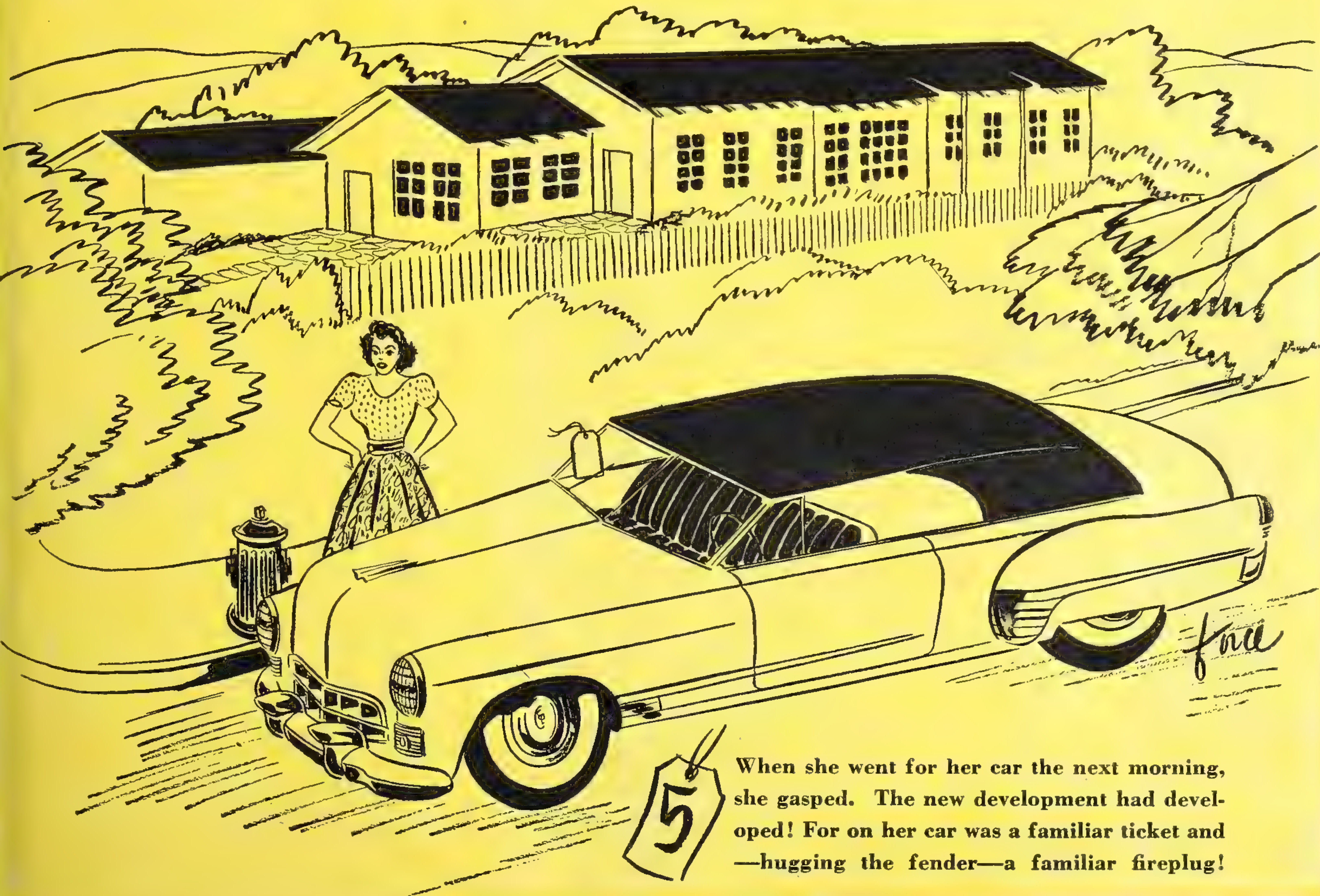
3

Shortly after Ava moved she went away on location—and never thought about fireplugs until the day a pet shop clerk tried to sell her a toy one for her dog



4

Finally, her picture was completed. Ava was so excited about seeing her new house again, thinking of all the things she wanted to do, the drive back seemed unendurably endless



5

When she went for her car the next morning, she gasped. The new development had developed! For on her car was a familiar ticket and—hugging the fender—a familiar fireplug!



48
Colors, Designs

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(Continued from page 36) occurred the night before. Ben and Esther had been dressed to go out, their first "date" since the baby's arrival.

Esther had stopped in the nursery to give the nurse some last-minute instructions about the nighttime feeding, and was horrified when the woman objected to "this interference."

"I can't go away and leave my baby with somebody unless I can be sure that my rules, my training patterns will be observed," she told me. She had quietly told the nurse to pack her things, and just as quietly changed her gala evening dress for a negligee and taken over in the nursery.

I was proud of her, I said, but not a bit surprised. Anyone who knows Esther well would have known that she would be deeply acceptant of motherhood, ready to assume full responsibility for the welfare of her child.

For Esther, motherhood had been synonymous with fulfillment from the time she had been a child herself.

I WAS the first of our parents' five youngsters; and Esther was the youngest. I was twelve when she was born; I saw her within minutes after her first cry. The doctor handed her to me, and I held her in my arms while the nurse prepared her first bath. I expect the thing which colored our later experience together happened right there, this soft little red mite was no one to be jealous of; I felt as though she were partly my baby, too.

I was, in fact, a sort of secondary mother to Esther in the first years of her life. With five children to bring up, Mother needed help. And probably because she herself always felt that the sharing of family responsibilities was a privilege and not a burden, when she asked for help, we gladly gave it. When it came to the responsibility of looking after Esther, I found much joy in my task, largely because Esther, even as a little girl, was such a joyous, loving personality.

My own career, of late, has been in social psychology. I teach parent education classes, and am a marriage relations counsellor for the Los Angeles Institute of Family Relations. I was doing my preparatory work in the years Esther was growing up. Mother was studying, too. We went to classes together.

Esther was a remarkably sunny child. I can remember when she was three or four. At breakfast time, Mother would be hurrying to get Father off to work, and the four of us older children off to school. There was always a certain tension until Esther appeared on the scene. She'd bounce out of bed, her face radiant.

"It's a beautiful day," she'd say. If any of us could stay sour-faced after this, she'd think of something particularly complimentary to say about Mr. Glum. Nothing seemed so desperate after Esther came on the scene. The tension evaporated.

Esther even as a little girl bragged about her big family.

"When I grow up," she'd say, "I'm going to have ten children, maybe twenty."

I reminded her of that one time. I think she was just seven.

She came in after school one day in tears. She wanted to play with her big brothers, she said, and the boys' gang of friends had shooed her away. The fellows didn't want kid sisters getting in the way.

"If you're going to have ten or twenty children," I said, "you'd better start learning to get along with men."

She looked at me wide-eyed, and the tears stopped. I don't know what she did, or how she did it, but an hour later when

I went outside to look for her, she had that gang of teen-age boys building a playhouse for her dolls.

The boys I went out with actually were pleased when I brought Esther along on our swimming parties and hikes. After Lawrence Sellstrom and I were engaged, we took Esther along one Sunday when we drove his new car up the mountain road to Big Bear Lake.

I offered to relieve him with the driving. Esther wouldn't hear of it. She insisted that, "Larry should drive on this slippery road. He's such a good driver."

She'd had only one lesson, but it stuck. She had learned how to get along with men.

Her tact, it was really more than tact, it was real tolerance, was not something that she turned on and off like a faucet.

I remember one time when she was in Junior High School, and came home disturbed about one of her classmates who was a hunchback.

"It isn't right just to pity her," Esther said. "She doesn't want that. But it isn't fair just to pretend that she's the same as everybody else, either. She knows she's different."

Mother and I had been studying psychology together for two years by this time, and we were amazed at her understanding.

The kind of quick perception Esther has is rarely combined with her quality of kindness. This accounts for what comes through in her films, as well as for what she is in her own life relationships.

LAWRENCE and I were married when Esther was twelve, and very soon had two daughters of our own. Esther took over joyously with my two girls, the role of Assistant Mother I had played in her own life.

Esther married for the first time when she was eighteen; she tried very hard but it just didn't work. We were all delighted when, after her divorce, she met and fell in love with Ben Gage. He's such a relaxed guy, so uncompetitive.

"They're right," Mother said, in her wise way, "and they're right for each other."

Ben was as broken-hearted as she was when, after they had announced that they were expecting their first child, they had to face the fact that they had believed the good news too soon.

Ben understood when Esther plunged into a program of help to blind children.

She was working out more than her bitter disappointment. I felt that she was facing with real maturity a question every young woman must face when she decided to become a mother, "Could I love a handicapped child?"

Anyone who has ever seen Esther working with those little blind babies would have no doubt about her answer.

The unhappiness of three years ago is forgotten now. Benjamin Stanton Gage is on hand, healthy and happy and tremendously welcome. I will never forget Ben's face when he bounded into the hospital to take Esther and the baby home.

"Everybody ready?" he called out, and signalled to the doctor. "We won't need you any more. I'm taking them home."

In my work, I have learned not to predict anything about even the apparently most perfect marriages.

I can say this: I can see absolutely no reason why Esther and Ben and Benjamin can't go on forever being a wonderfully adjusted family.

No matter how loud the propaganda about the insecurity of Hollywood marriages, no matter how intense the pressures of environment, I feel that these three can hang on, go on, together.

THE END

Mother Is a Glamour Gal

(Continued from page 52) her hair an uninspired brown. But she'd rather be considered attractive than pretty and she's constantly applying herself to it.

She uses soap and water on her face both morning and night, but never exposes her face to the sunlight without some kind of cream covering. Right now, she's using a pancake foundation. She applies it with a small sponge and uses nothing over it in the daytime. At night, she puts on a thin layer of powder and a touch of rouge.

Her hair is short and besides being extremely becoming, Joanne finds it almost a beauty tonic and so much easier to care for. "I didn't really have nice hair before I cut it, it was stringy and unmanageable, now, it's bouncy and full of life and all I have to do is put it up at night and it stays neat all day. I usually sit here talking to John and rolling up my hair at the same time. She never goes to bed with pins exposed, however; she wraps it in a bit of pastel maline, which makes her feel glamorous.

She likes to massage her face with cream as often as she can. She also uses a lanolin-base cream on her hands and, since she is bare-legged most of the time around the house, she rubs the same cream on her legs at least once or twice a week.

HER clothes are subtle, tailored, but she admits to a fondness for orchid dresses. "Isn't that awful? Orchid!" she exclaims. "But it's such a flattering color."

Joanne had her three children in five years. Her son Richard, "Skipper," is seven, her daughter Helen, "Pigeon," is five, her baby, Barbara Nugent, two. She's slimmer and more supple than she was before. "For one thing," she'll tell you, "you eat carefully during your pregnancy, you don't gain more than fifteen pounds, and you forget that you ever heard that alibi about eating for two."

She warms up to her subject, and the girl is a great talker. Fast, sharp, animated. "With Skipper, I had a doctor who allowed me to eat myself into a stupor. Gained forty-five pounds." She giggles as she tells about it, because it's so unbelievable to her, even now. "And I paid for it in discomfort, misery, and aching bones. But at eighteen, the body has a wonderful elasticity. Besides, I came home from the hospital weighing only ninety-eight pounds, and was faced with a nearly-new husband, Dick (Haymes) and I had been married only eleven months when 'Skipper' was born, and then there were diapers, formula, and 2 a.m. feedings. I was so busy I couldn't gain an ounce for months.

"With 'Pigeon' and Nugent, however, my obstetrician was an ogre, and I'll be eternally grateful to him for it. For, with second and third babies, your body needs care and discipline, or the sagging, stretched muscles you read about will set in, and then you're really in trouble."

She tucked a marvelously firm leg under her taut, slim body. She wears shorts, colorful blouses, and barefoot sandals around the house most of the time.

"Isn't this gay?" she broke in. "I love to talk about my babies, real girl talk," then she bounced back to the subject. "I was told I'd be allowed to gain fifteen pounds, not an ounce more. And the punishment! I shudder when I think about it. If the scales told their story too eloquently, my doctor would firmly pull me out into the waiting room which was always full of other maternity patients and lash out, 'Look at this pig,' he'd introduce me, 'she's so fat she's probably having triplets.'" Joanne laughed, but her voice was a little shaky. "Naturally,



To My Favorite Blonde

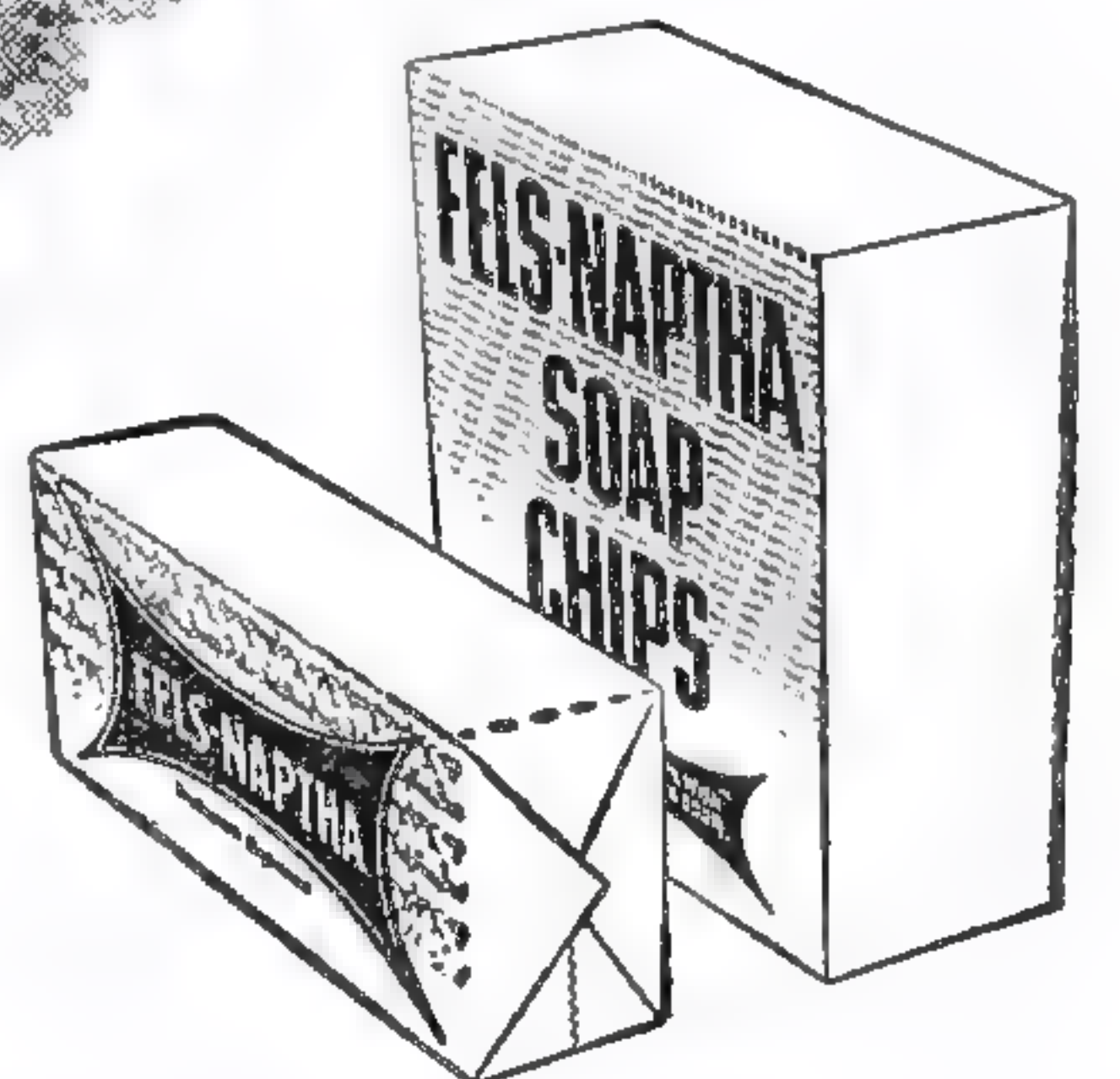
Oh, lovely Blonde! My voice I raise,
Your tender, golden charms to praise.

When I am soiled beyond belief,
Your perfume heralds prompt relief!

Beneath your swift and gentle care,
I shun all washday wear and tear.

And when with me you've had your way,
I'm cleansed of 'Tattle-Tale-ish' Gray.

All substitutes I now decline,
Dear Blondie, be my Valentine!



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none of his patients would dare gain more than the quota with that kind of treatment. I didn't!"

Joanne's not very athletic, but, since she was a dancer before her marriage, her body was sufficiently hardened up and well-disciplined to withstand most of the figure worries that confront the new mother. Her legs and thighs never thickened and her breasts are still as high and youthful as a schoolgirl's. For waistline and abdomen, which are the especial trouble spots of pregnancy, Joanne was faithful to the following exercises which she says will work wonders if kept at daily, and soon enough. Two days after delivery, with your doctor's permission, is not too early to begin, even if you're still in bed. Joanne did, even though all of her pregnancies have been difficult and made her convalescences longer. "Don't expect miracles, though," she cautions. "These exercises will help Nature return your body to its natural state, but they don't do it all. With me, it's taken almost eighteen months each time to get my waistline back to twenty-four inches and my abdomen *absolutely flat*."

THE exercises: On the second day following delivery, lie flat on the back with arms outstretched wide on the bed. Slowly, lift arms upward, without raising the body, until they are all the way up, then slowly return to original position. Do ten times.

On the third day, do abdominal weight-lifting to restore abdominal tone. Place a book right on the stomach and breathe deeply, ten to twenty times.

On the seventh day, start the trunk-lifting exercise, "and this is really work. But do it, do it, do it, it's a dandy." Lie flat on your back, with arms against the sides of your body, and raise yourself to a sitting position, with arms outstretched in front of you, legs stretched straight out. Repeat ten to twenty times, "or as much as you can stand," Joanne suggests.

To keep from gaining excess weight during pregnancy, Joanne drank skim milk instead of regular milk, nutritive content is pretty much the same, and she needed all the milk she could drink. "I drank lots of orange and tomato juice, too," she says, "ate an egg every day, at least one vegetable, un buttered, and all my meat was lean or trimmed. I ate little cake, candy, and cookies, but I couldn't resist ice cream, so I chalked that up to my milk intake and it seemed to satisfy my craving for sweets."

Joanne followed this rather indefinite diet after her deliveries, too, for about three months. Then she relaxed and returned to her regular intake of food.

Despite the way Joanne looks, which is more like the belle of the Senior Prom than the mother of three sturdy youngsters, she is one of the most devoted mothers in Hollywood. She refuses to sign with any one studio because that would keep her away from the children too much. "By free-lancing, I'm home more than half the time and I don't have to rush from picture to picture. Frankly, I couldn't do that. I don't see how any mother can. I've lost several good parts because I refused to sign long-term contracts," she smiles, "but that's not as important to me as being here when 'Pigeon' comes home from school, or when Nugent gets up from her nap." "Skipper," her son, is at military school, but he comes home weekends, and with John's two sons (from his first marriage) joining them, they all have wonderful homey good times.

Joanne Dru, wife, mother, actress, hard-working beauty. The gal who can have her cake—but doesn't always eat it.

THE END

The Mature View

(Continued from page 55) makes the house stand out on the street like a luridly bandaged thumb.

But there are no servants, neither full nor part-time, and the whole investment is not comparable to what he would have to pay for a place at least remotely commensurate to his income and prominence.

Nevertheless, Mature is not niggardly. He is capable of flamboyant spending, and generally ill-advised "loans." He is a picker-upper of restaurant checks. But, in the matter of basic economy, his gaze has never dropped short of the horizon.

There was honest fear in his eyes one day, not long ago, when he made his case to a friend. He jumped to his feet. "You see 'em on every lot!" he said in his rapid, eager voice. "The used-to-be-stars." His tone shifted into mimicry. "You got a little spot for me, Darryl? Anything, I don't care. I haven't eaten since Thursday." He flipped his collar back into place and unhunched a shoulder. He shuddered. "That's not for Mature."

His friends today are not actors. One is a close companion from his Coast Guard days, a Twentieth Century-Fox publicist, another publicist dating back to Mature's Hal Roach days, a doctor (Mature has a respect verging on awe for the medical profession), two or three magazine writers and a newspaperman or so.

Another thing about Vic. He cannot abide being alone. In common with many extroverts, he has few inner resources and a feverish, driving quality that will not let him rest. People meeting him for the first time almost always say, "He wasn't at what I'd expected!"

It's true, he isn't.

Place yourself, if you will, at Vic's front door. He's at his best at home and it's a good place to run across him.

It's probably fair to assume that you're anticipating a beautiful hunk of a man and all that that unfortunate tag connotes.

Well, what you shake hands with is a very large, dishevelled person, undeniably vivid, even for an actor, but with a dockwalloper's vocabulary and a headlong eagerness to meet you more than halfway in establishing a personal relationship.

MATURE stands six-feet-two and weighs, between pictures, in the neighborhood of 230 pounds, none of it fat. His complexion is a deep reddish-brown, overlaid on either cheek with the florid patches that do not necessarily mean high blood pressure. This, together with exceptionally good teeth and a face that is sullen in repose, makes a production out of his smile. That you can have for being a guest. For state occasions, he puts on socks. You may be a state occasion, too.

The household's further on in. It starts with Dottie who was Dorothy Berry of Pasadena, a lovely poised blonde girl who, somehow, manages to control the volatile Vic, who behaves much like an excessively volatile Roman candle.

Some mildly strange things have been written about Dottie. Possibly, on the theory that anyone dwelling in Pasadena is a socialite, she has steadily been referred to as one. In fact, she's the daughter of a well-to-do contractor and good family but with no blueblood connections anyone's ever been able to find. It has also been reported, by inference more than anything else, that she is colorless.

She is not. Still on the mend from a siege of tuberculosis, she has to take things a great deal easier than most and is reasonably equable by temperament.

Then there is Dorothy's son by a previous marriage, the five-year-old Mike, whose new stepfather kept him while Dorothy was convalescent, long before the Las Vegas wedding. It's a case of mutual adoration there.

Throw in the three dogs and you've got the family. Genius II, a boxer partially lamed by a hit-run driver; Nicky, a fat police dog with the instincts of a con man, a terrier that is almost certainly insane.

Inside, in the slightly sunken living room with the television set and the outsize furniture, Vic's as happy as he'll ever be. It's his *metier*, an informality amounting to shambles, where he can sit on the floor and project his excited charm in as many directions as he can see. He may start on a chair but he gravitates to the floor inflexibly, lunging to his feet for his narrative calisthenics, but nothing else. His concession to the duties of a host is pithy and explicit. "The stuff," he explains politely, "is in the kitchen."

At home or elsewhere, he inevitably looks like a man on his way out of a burning building. Although it is too much to say, as one columnist has, that it's a red-letter day when his shoes match, it's true that he owns only one suit and has an utter indifference toward clothes. Nothing he has fits him.

If you have come to meet Mature with any antagonism, he will recognize it, he has met it too many times not to, and he will break it down if it's the last thing he does. He really wants you to like him,

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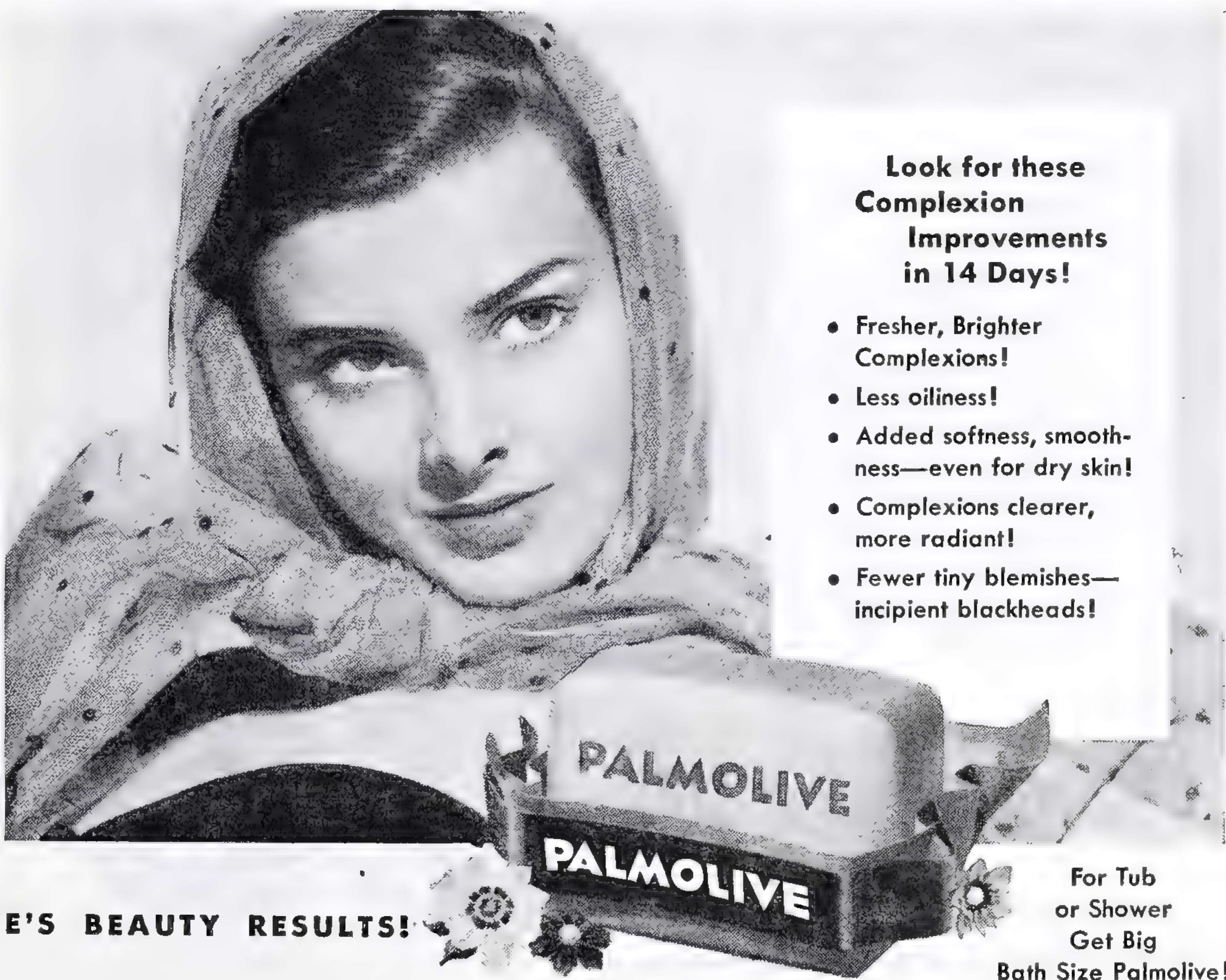
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but you represent mainly, a not unstimulating challenge. And he'll work on you to the exclusion, if necessary, of everyone else in the room.

Two things may help to explain the early Mature.

One is the personal credo by which he professes to live and which, in his own words is, "Do what you want to do and take the consequences." To many, this would seem like an invitation to trouble and it has sometimes worked out that way. But it can't be said to lack incisiveness.

ONE evening he was standing with a friend in the forecourt of Grauman's Chinese Theatre when he was asked if his footprints were there.

He shook his head and said briefly, "No."

The friend muttered something about its being a doubtful honor.

"Oh, no," he said quickly. "I don't agree with you. If you're going in for this thing, you ought to go all the way."

"All the way" may be the key words.

Outwardly, at least, Vic has not shown any excitement over his belated recognition as an actor rather than a personality, an accolade that was bestowed with "Kiss of Death," and has followed through since without interruption.

He has recently taken to reading the reviews of the New York papers, stumbling now and then on the more erudite flourishes. Once, he passed one over to a friend to ask in honest bewilderment, "Is this guy with me or against me?"

Despite his amazing physique, Mature is physically lazy. The torso is a fluke.

Feeling, some time ago, that he should build up the bicep region for half the title role in De Mille's "Samson and Delilah," he undertook some mild exercise with horseshoes at Laguna Beach. Within five minutes, he was pale and slightly blue around the mouth and had to call it quits.

"You ever see such a phony lot of suet?" he mused. "I'd smoke oftener if I had the strength to tear the cellophane off the pack."

His punctuality, or lack of it, is a scandal to the jaybirds, and his habits just as disorderly. With small regard for regular meals, he eats, possibly, seven times a day, snacks whenever he happens to be hungry, while bedtime is arbitrary. He needs amazingly little sleep and gets it, hitting the sack fairly late even when working and waking at witching hours in the morning to prowl around the house.

Still, Mature is a sound bet to get the seven fat years he's counting on. Bad films and worse parts aside, he was a good actor from the beginning and will be built up more and more, if present plans continue. He'd like to play "heavy" roles on the grounds that they are durable goods. But he will take what they give him, and that goes in spades for the weekly check.

THE END



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in this month's RADIO MIRROR Magazine

Love Comes More Than Once

(Continued from page 61) had not been so ridiculously young.

I was half-past thirteen when we started going together. Roger was fifteen. (He wasn't christened Roger but as he's married now, so I hear, and has twins, to call him by his right name might embarrass him.) He was two years ahead of me in school. He was the big wheel on the campus. He played football and made his letter. He made track. He was well liked by the social group. Boys liked him and girls were after him and if anyone supposes that jealousy is an adult emotion which doesn't torture the teen-ager, they are so mistaken! Watching those campus girls, even the seniors, try to make Roger, I remember I used to be literally sick. When, soon after school opened, Roger began to notice me, well, I've been as happy again but never any happier.

PRETTY soon we got that three's-a-crowd feeling. "Tell you what," said Roger, "let's meet every morning, half-an-hour before the bell rings, in the school auditorium."

At first, we'd sit in the big, empty auditorium and just talk. Then we'd sit sort of snugly-like and hold hands. Then, one day, my bobby-pin fell on the floor. We both ducked down to look for it. As we straightened up, our heads hit together with a bang. It hurt something awful. I began to cry. Roger kissed me. My first kiss. My hands and feet went icy cold, my face red and hot, my eyes all swimmy . . . oh, you know! I'd never felt this way before. I knew this was love.

The next thing, we were planning to get married as soon as I graduated from high school. With all my heart, I believed that this was the boy I would marry.

Roger went to work, Saturday mornings, in a garage, so he could save some money. I belonged to a girls' club at school, and we'd give parties and all our beaus would come. Roger was my beau, I was his girl and everyone knew it. Pretty soon, my parents knew it, too, and they didn't like it. They decided it was too serious and I was forbidden to see Roger again.

"But M-o-o-ther!" I can still hear my high falsetto wail. "I'm in looove with Roger!" "Nonsense, dear, at your age. . . ."

(Oh, but Mother, I was. I was in love with Roger "at my age," truly and really in love with him.)

Meantime, I cried myself to sleep every night. I wrote Roger long letters in which I pictured myself as Juliet and Roger as Romeo, torn apart by the stern mandate of cruel parents. I told my girl friend, Maggie, that I wanted to die. I thought I did. I would never love again. I really had a very bad time of it. I suffered. I want to emphasize the fact that it hurt. It did. Of course it did. It always does.

My parents took me away that summer. When we got back, Roger had moved. Before I had time to mope again, my parents saw to it that I joined in all the church activities, met a whole new group of young people. One of the group was Dick.

Dick was very handsome, very clean-cut, a wonderful boy, a good boy. I thought of him as Sir Galahad. One week after I met him, I was in love with him. I say, I was in love with him. So I was.

I don't say that I forgot Roger. I didn't. I never have.

It's a very poignant memory, I must admit, that first love. You get over the first love as you get over the later loves, if you must, but you never quite get over it in that it is always a little ghost in your heart. I still have the little gold medallion,



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set with a zircon, that Roger gave me. I sometimes wonder whether he sees me in pictures? I wonder. . . .

No, I didn't forget Roger. But I fell in love with Dick. Twenty-four hours before it happened, I would have sworn that it *couldn't* happen, *ever*. I can't explain it except to say I believe there's so much love in the world that to suppose you can love only once is plain *dumb*.

We really had wonderful fun together, Dick and I. We used to go to all the football games together, wearing sweaters just alike. We went on hayrides. (If you've never been on a hayride with your best beau, snuggled high up in the hay, holding hands, singing the old songs, you don't know what you've missed!)

I REMEMBER our first kiss. I should, because I “engineered” it. We'd been going together for six months and my *Sir Galahad* hadn't kissed me and I, perhaps I shouldn't admit it, wanted him to. So Maggie and I hatched a scheme. The next Saturday, my parents were driving Maggie and her boy friend Dick and me to the football game at Lodi. When we piled in the car, the two boys, Maggie and I got in the back seat. This meant that someone had to sit on someone's lap. I was the someone. The lap was Dick's. Rounding a curve, our heads just sort of went together, smacko! I seem destined to get first kisses while seeing stars.

By our senior year, Dick and I were secretly engaged. I managed to graduate in three-and-a-half years, just so I could graduate with Dick.

That was a wonderful year in high school, going to all the parties with Dick, all the graduation things together.

Dick sent me my first white orchid. I'll never forget it. It was the evening of the Christmas formal, at school. Mother and Dad had given me a little squirrel cape, for which they paid forty dollars, and no mink will ever be such a thrill.

Dick and I graduated in 1943. Almost immediately, Dick went into the Marines and, in the fall, I went away to college. I wrote to Dick every day. Dick wrote me every day. Love letters!

Then I met Stanley Reames. Soon after that Dick and I stopped writing.

It wasn't as fickle and heartless as it sounds on either side.

Dick found a new life in the Marines. I suspect it had begun to crowd me out of his thoughts even before I met Stan.

I met Stan, one of the V-12s at the nearby Officers' Training School, because I was a music major at school. He was starting an orchestra and, needing a vocalist, when he heard that a freshman named Jeanette Morrison was a singer, he asked to meet me. (My real name is Jeanette Morrison.) But when we started to go together, he didn't want me to sing with his band. “Not my girl,” he said; “too public!”

Tall, romantic, not a schoolboy, but from out-of-town, Stan was different. Being in love with Stan was grown-up love. “This is *the* one,” I said.

That was a wonderful year. I lived at my sorority house. Dating Stan, who was sort of glamorous at school because of the band, was a feather in a freshman's beanie! It was on the porch of Alpha Theta Tau house that Stan first kissed me. It was on the same porch that, in November (we'd met in September!) we became secretly engaged. Two days after the war was over, Stan got out of the Navy. We were married on June 6th, 1945.

Soon after our marriage, we came to Hollywood with Stan's band which didn't catch on. We were awfully poor, but that isn't what hurt our marriage.

What did hurt it? We hurt it. I say “we” and I mean “we” because it takes

two to make a good marriage and it takes two to make a bad marriage. We hurt it because we didn't take care of it properly. We didn't know how. Stan was a fine boy but, as an only child, he'd lived with his parents before the war, then into the Navy, then out of the Navy and into marriage without ever having to assume responsibility for himself, let alone for anyone else. I, too, am an only child and had never been on my own. But it's easier for a girl to accept responsibility, which is why I say the failure of our marriage was as much my fault as Stan's.

Then, by accident, this wonderful thing of getting into the movies happened.

It doesn't do, in any marriage, for the wife to find life fuller away from home than in the home. It doesn't do for the wife to be the one to make the money, be the center of attention. It didn't do in our marriage and that, except for one thing, is all I want to say about it. The one thing is that although you can fall in love, out of love and in love again without lasting hurt to yourself or to anyone else, mistakes in marriage are different. Mistakes in marriage hurt everyone. They hurt the sacrament of marriage and this is a mistake *I must not make again*.

At the studio I had met Barry Nelson. We had never said more than “Hullo, h're you?” outside the gates. After Stan and I separated, Barry was the only boy I knew, so he took me out. A pleasant but really quite casual friendship, it soon developed into a beautiful friendship and then into a sentimental friendship.

Barry and I dated for three months. Athletics had been the bond between Roger and me, with Dick it was the church and, with Stan, music. With Barry, it was acting and so it was a mutual interest, a *bond*. This I believed, again, with all my heart, was the answer to it all.

Then Barry went to New York to do a play. Before he left, he told me that he wanted me to have other dates. He said that he loved me very much and believed I felt the same. “But I don't believe,” he said, grinning at me, “that you are ready to settle down again, quite yet.”

After Barry had gone, and I had moped, I began to realize that he was right. For the first time, I wanted to be free to go out with different fellows. I wanted to do different things, go dancing, go to parties, night clubs, the theater, play a little, flirt a little, have the kind of fun I'd never had. That Barry realized this, before I did, is why he is so wonderful.

I began to go out with different boys. I went dancing. I went to parties. I declared, publicly, that I would *never* “go steady” again.

At a party one Sunday night, I met Arthur Loew Jr., and now, for the fifth time, I'm in love again!

Very much like Barry and I, Arthur and I have the picture business as a bond. He is learning the business from the bottom up. What he will do, eventually, I'm not sure. But that it will be something in the picture business is sure. We *love* pictures.

I still go out, oh, about once or twice a month, with other boys, because I don't want to tie either of us down, or do I?

No, I don't, because now I know, looking back that I have always made the mistake of going into things too fast. I love people and I want to be loved and so I think I've been all heart, no head.

This time, I want it to be different. You can love and learn as well as live and learn, can't you? This time our love has more of a foundation. With all my heart, I believe that this may be *the* one.

You see?

THE END

The Luckiest Girl in Town

(Continued from page 40) butter sandwiches. That's why Jane found two neatly wrapped peanut butter sandwiches in one of the suitcases she took on her honeymoon to Santa Barbara, Carmel and San Francisco. After the wedding, while she was changing, I tucked my little waxed paper wrapped package under her bed jacket. She and Geary had a good laugh when Janie unpacked.

It wasn't until Janie met Geary that she fell deeply in love. And I was so sure, from the first, that they were right for each other that I gave Janie her first shower, to speed the wedding date.

They had a beautiful wedding. You would have thought it was my wedding, I was so excited. I even burned my dress walking down the aisle with the lighted candle that was part of my old-fashioned bridesmaid's bouquet.

Their wedding presents, of course, were out of this world. Jane's mother gave them a king-size bed. The senior Geary Steffen's gift was white and gold Lenox china. Louis B. Mayer, the head of the Metro studios, sent them a silver platter and two silver vegetable dishes. Bill Pawley Jr. and I gave a present together, silver place settings. The gold demi-tasse spoons from Jeanette MacDonald were wonderful. So were the blankets and sheets, king size, from the Music Corporation of America.

Like all brides and grooms who take their marriages very seriously, Jane and Geary were nervous. Geary, according to his sister, Mrs. Barbara Covington, who was matron of honor, was so wrought up he had to have a massage to calm him a little. Even so, when he was backing his car out of the driveway, when he and Janie started on their wedding trip, he hit a fireplug. Whereupon, as Janie tells it, she couldn't stop laughing.

Jane, you see it clearly in every phase of her new life, is not a movie star who has contracted a marriage on the side. She is Mrs. Geary Steffen who, instead of keeping house and playing *Canasta* and serving on various committees, happens to work in a movie studio. I have only to see her with Geary or at the studio without him, for that matter, to know my instincts about them belonging together were right and to hope that one day I, the bridesmaid who caught the bride's bouquet, will be as happy.

So, I give you Jane Powell Steffen, if you ask me, the luckiest girl in town.

THE END

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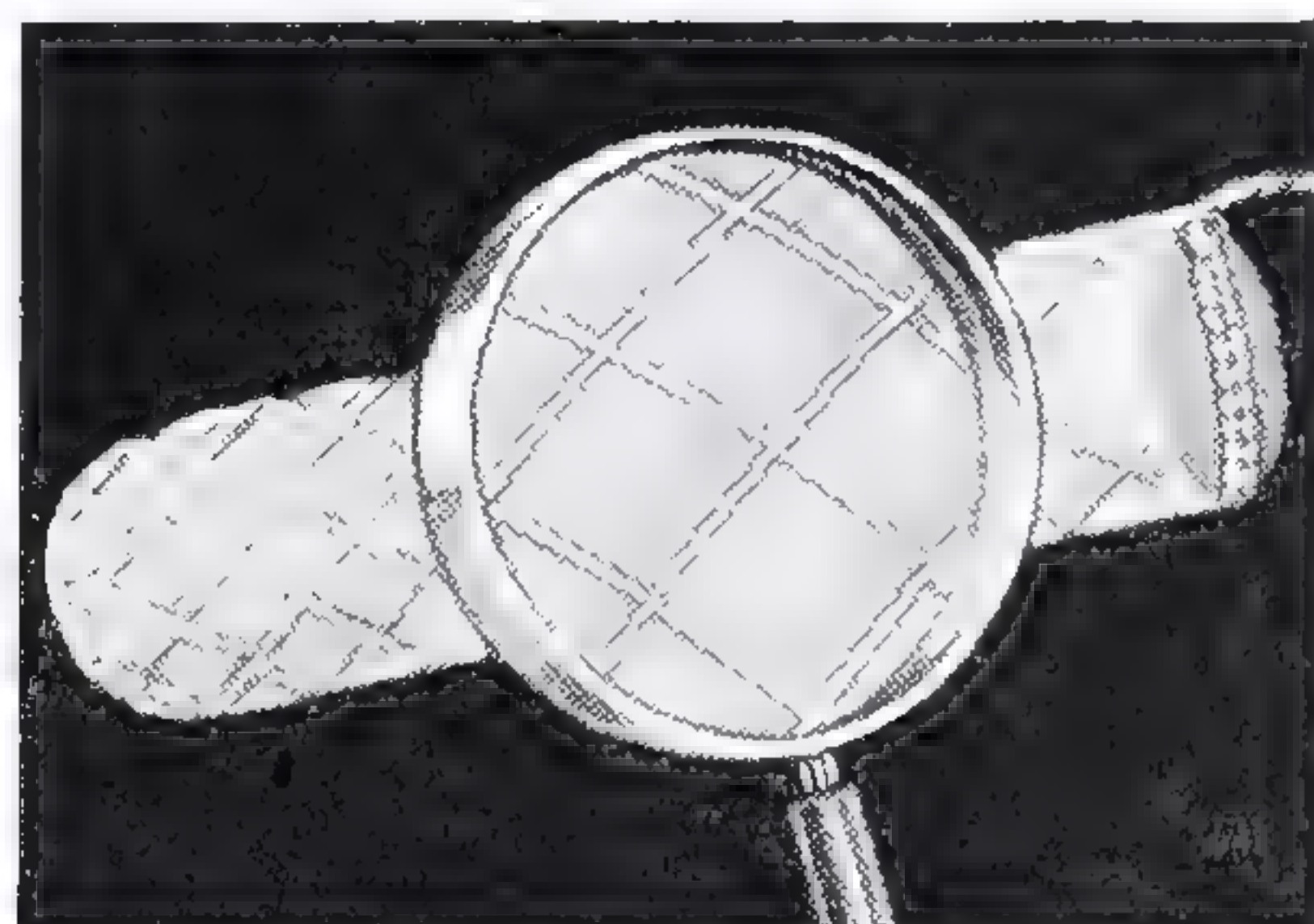
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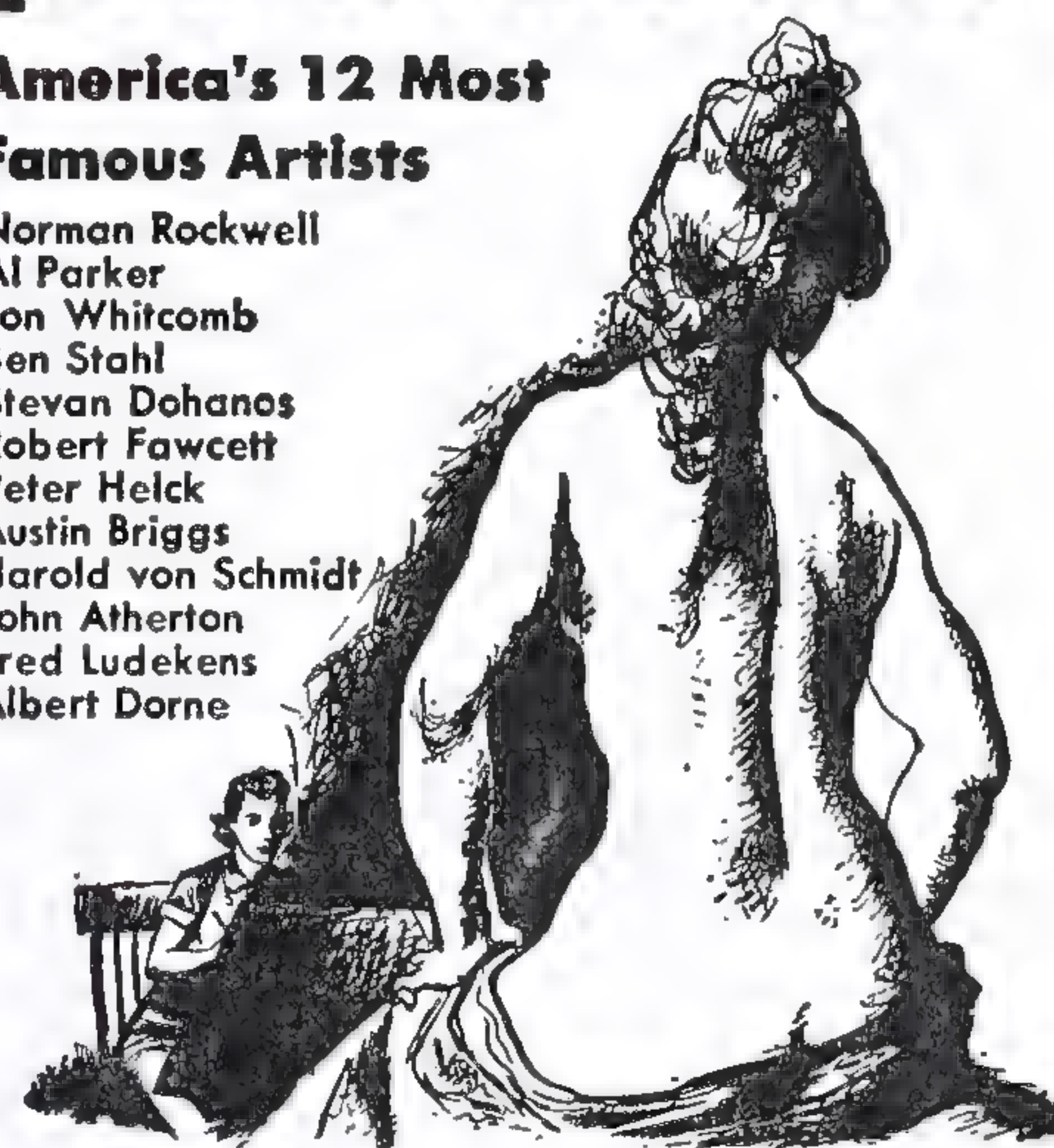
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*Rhonda Fleming, below, wears
the original dress in
Paramount's "The Great Lover"*



Rhonda Fleming, opposite, wears Jonathan Logan's adaptation of the dress Edith Head designed for her in "The Great Lover." Contrasting velvet-like piping gives plaid effect. In Bates cotton broadcloth. Wear a cotton dress all year 'round if you want to be pretty, practical and smart. Sizes 9-15. In paprika, light blue, cream beige. \$12.95 at Howland Dry Goods, Bridgeport, Conn.; Lipman Wolfe Co., Portland, Ore.; Sanger Bros., Dallas, Tex.; and stores on page 85.

*Light-toned hosiery by Holeproof
For store nearest you write direct to
manufacturer listed on page 85*

Photoplay Fashions



Early spring tonics

You'll charm and be charmed with this two-in-one dress ensemble. Rayon linen fitted jacket is double-breasted with cuffs to match dress. Collar of dress goes over collar of jacket. Or stand revealed without the jacket in the softest of woven, checked rayon jerseys, the skirt gathered at a set-in belt. In navy, red or brown with white, with jacket to match dress colors. By Virginia Spears, sizes 7-15. \$14.95 at Rich's, Atlanta, Ga.; Frost Bros., San Antonio, Tex.



Charming Colleen Gray is featured in Paramount's "Riding High"

Refresh your outlook with a pair of pretty rayon crepe prints like these. The dress at left is softly feminine with its velvet tie sash and velvet flowers at the side. By R & K in navy, red or green ground. Sizes 9-17, 10-18. \$17.95 at The Hecht Co., Washington, D. C.; May Co., Cleveland, O. Right: A print that features roll collar, soft center pleat rising to a rayon faille midriff. By University in cocoa, green or blue ground. Sizes 9-15. \$12.95 at Hochschild, Kohn & Co., Baltimore, Md.; Bond's, Fifth Avenue, New York, N. Y. Pearls by La Tausca



Pert Pat White appears in RKO's "The Tattooed Stranger"

Chrysler convertible
courtesy of Greer Robbins,
Beverly Hills



Photoplay's pattern of the month:

Jane Powell in the dress she wears in "Nancy Goes to Rio"

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Metro-Goldwyn-Mayer's bright young star, with an eye to spring, selected as part of her trousseau this bolero suit which Helen Rose designed for her to wear in her film. The form-flattering skirt, slightly draped, features a soft pleat in back. Blouse is crisp pique with tucked yoke. Use one of Milliken's tiny pastel checks for the skirt; combine with a solid pastel for the bolero. Or vice versa

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If the preceding pages do not list stores in your vicinity where Photoplay Fashions are sold, please write to the manufacturers listed below:

Paprika cotton coat dress

Jonathan Logan, 1375 Broadway, New York, N. Y.

Checked dress with rayon linen jacket

Spears-Epstein, 1400 Broadway, New York, N. Y.

Print dress with velvet trim

R & K, 1400 Broadway, New York, N. Y.

Print dress with faille midriff

University Frocks, 1400 Broadway, New York, N. Y.

Unlined checked suit

Serbin, 1270 Ontario Street, Cleveland, Ohio

Pearls

L. Heller & Son, 411 Fifth Avenue, New York, N. Y.

Silk ascot

Baar & Beards, 15 West 37 Street, New York, N. Y.

STORES

*selling the Rhonda Fleming cotton dress
on page 81 designed by Edith Head*

Akron, Ohio.....	M. O'Neil Co.
Buffalo, N. Y.....	J. N. Adam
Chicago, Ill.....	Carson Pirie Scott
Cincinnati, Ohio.....	John Shillito Co.
Cleveland, Ohio.....	William Taylor Co.
Columbus, Ohio.....	F. & R. Lazarus
Indianapolis, Ind.....	H. P. Wasson
Miami, Fla.....	Hartley's
Minneapolis, Minn.....	Powers Dry Goods
New York, N. Y.....	Best & Co.
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*appears in "Champagne
for Caesar," a Harry
Popkin production*



For store nearest you write direct to manufacturer listed on page 85

Check and double check

The right number for now and spring—an unlined suit with the tiniest of checks. Fitted jacket features the drop shoulder, with leather-like tie belt. Skirt has all-around stitched pleating. By Serbin, in a rayon suiting, white with brown or black check. Sizes 10-18. About \$22.95 at J. L. Hudson Co., Detroit, Mich.; Marshall Field, Chicago, Ill. Top-Hit's pure silk ascot

Have a Heart

Continued from page 56) Valentine's," he said. Early on the morning of the fourteenth, Virginia's doorbell rang. When she answered it there stood Mike with his big, wide Irish grin proposing, "Be my valentine?" He had quit the show and returned to Hollywood. They were married the following July.

John Derek's pretty dark-haired Patti is misty-eyed with the memory of a Valentine's Day, two years ago, when John went on record with his romantic thoughts. Patti's birthday falls on the thirteenth of February, and on this particular date, John gave her a record-player tied with a big red cellophane bow but he wouldn't let Patti unwrap it. "But why?" she protested. Because, he pointed out, the record on the machine was to be played the next day, a message for St. Valentine's. Sometime after midnight, Patti, with feminine curiosity, tore the wrapping off the machine. Unaware of the chill of the California night, she listened to John's voice recording his thoughts of her. Maybe it never would have won an Academy Award, but Patti, listening with misty eyes, had never heard more stirring lines. She still spins that record. It's pretty well-worn now, but she can fill in the thin spots from memory.

LAMOROUS Barbara Lawrence and Scott Brady, whose respective "hearts" are practically a continent removed, are acting as more or less "stand-in sweethearts" for each other this Valentine's Day. Since Barbara's best boy friend, Murray Hamilton, now playing the second lead in "Mr. Roberts," must remain in New York, her good friend Scott Brady is going to stand-in for him and dine and dance Barbara around the town. Barbara still laughs, remembering one heartbreaking occasion, when she could really have avoided embarrassment by having a Valentine's night "stand-in." It was the occasion of her first high school Valentine dance, programmed to last from five until nine. Barbara's mother hadn't met Barbara's escort. So she was a little hesitant. But after Barbara assured her he was "very nice," and that the dance would be well-chaperoned, she finally agreed. Barbara might go. Moreover, Barbara's crowd was going to a movie after the dance. "All of the gang are going," Barbara pleaded, intimating that she would be forever a social outcast if she couldn't go, too. "Well, all right," her mother finally agreed, "but be sure to be home by twelve o'clock." Oh, yes, Barbara would. At nine-fifteen, the doorbell rang and Mrs. Lawrence, opening it, found her daughter and her date standing there. Barbara introduced the boy who promptly made a hasty departure. "What happened?" Mrs. Lawrence asked. "His mother wouldn't let him go to the movies," wailed Barbara. She can laugh now, but she died a dozen deaths at the time.

It wouldn't be Valentine's Day in Hollywood or anywhere else without a few comic valentines, memories of occasions when Cupid went slightly A.W.O.L. David Lian has a memory connected with the evening night of a movie when he was working as doorman at the Roxy Theatre in New York. He stood proudly at the door, in uniformed white-gloved dignity. It was a popular bill and the crowds were literally jamming in when a young, starry-eyed couple approached the door, seemingly unaware of the horde around them. The girl carried a huge, heart-shaped box of chocolates. Just as they came through, somebody brushed against the box and hundreds of chocolates bounced all over the carpeted lobby. There, with people step-

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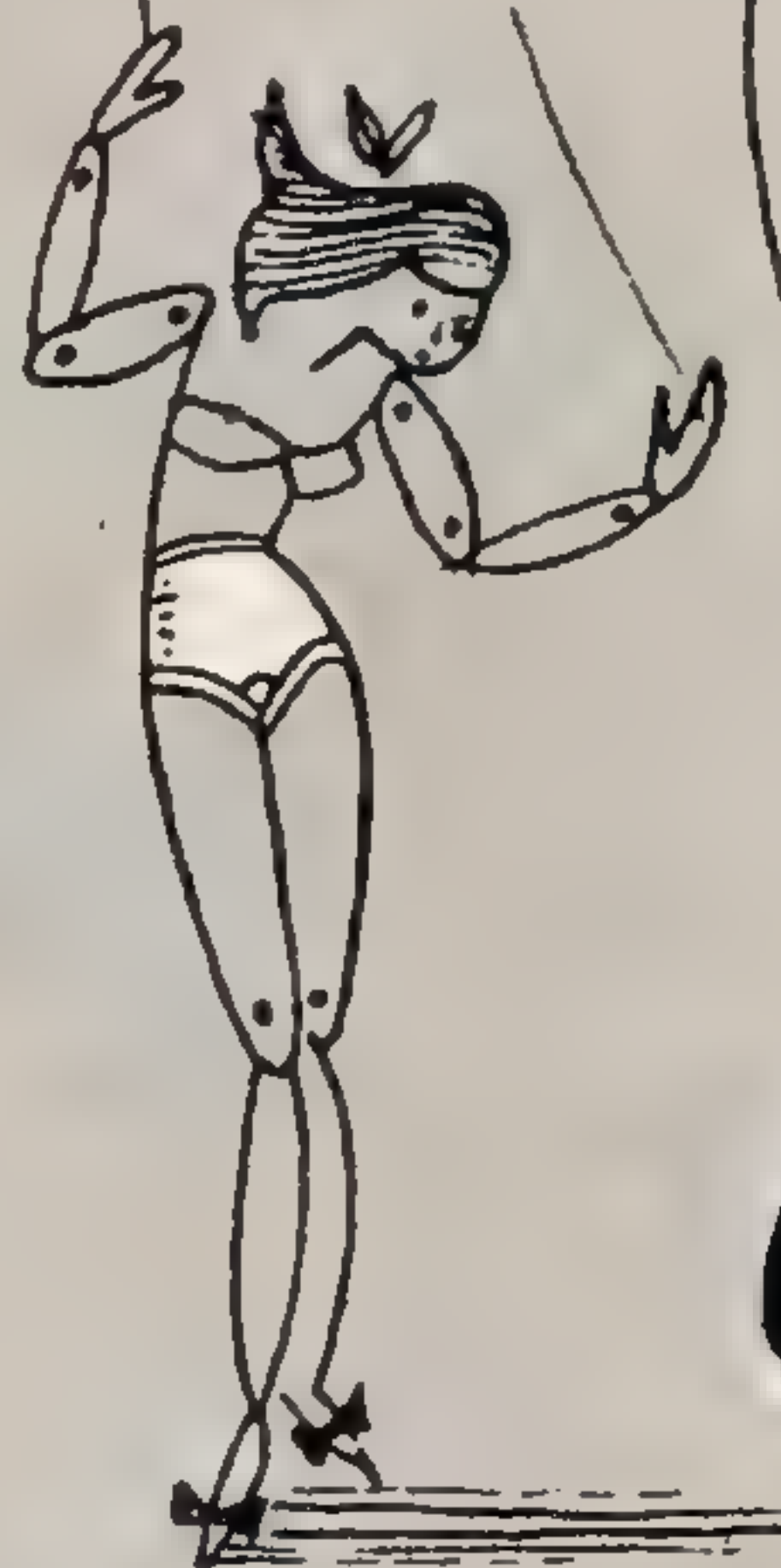
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ping over and around them, the embarrassed girl, her boy friend and David, white gloves and all, picked up chocolates, doing their best to fit them back in the heart-shaped container. To this day, the smell of chocolate holds no charms for David.

June Allyson remembers an embarrassing comic valentine of her own creation, when she was nine years old and the fourth grade was celebrating with a big class party. She can still see the big box covered with red and white crepe paper. It stood in a corner of the classroom and all the children deposited the valentines they were giving in it. June's valentine was a little homemade affair for a boy named Jimmy on whom she had a terrific crush. She wasn't ashamed of having made the valentine out of drawing paper. But she hadn't counted on the teacher calling out the valentines. When she got to June's, she stopped. For on it, June had sketched a very unflattering portrait of "teacher." There was an embarrassed silence during which June's face got as red as her drawing-paper heart. Then, as a topper, Jimmy, unable to rise manfully to the occasion, rejected the valentine.

FOR THOSE two romantic-marrieds, Ricardo and Georgianna Montalban, Valentine's Day is an extra romantic occasion, with flowers and candy and candlelight and Ricardo's romantic touch on the guitar. But there was that first Valentine's Day after their marriage when Ricardo, who knew nothing of any American institution such as a day being set aside for romance, didn't give Georgianna a gift. All that day, she waited for a gift to arrive from Ricardo. And she was a little hurt and disappointed when none came, particularly, when she saw the thoughtful remembrances her sisters' husbands had given them. Her feeling, however, was as nothing compared to Ricardo's when he realized, too late, what all the dangling Cupids in shop windows were about. It was, he felt, a grave international misunderstanding. So much so, that the next year he came home carrying the largest heart-shaped box he could find.

Similarly, but in reverse, there occurred another such incident in the home of an equally romantic married couple last year. Corinne Calvet, the sultry French beauty, sat across the dinner table from her handsome husband, John Bromfield, worrying about the sad expression on his face. She was very happy. She loved him very much. He was a most thoughtful husband. He had brought her roses that evening, in fact, he brought her roses almost every evening. That night was no more special to her than all the other special nights. In France, there was no special day labeled for romance. The only heart-shaped objects she remembered seeing in stores there were bars of Schiaparelli soap. John was sad, it developed as dinner went on, because he had been searching all over Los Angeles and Beverly Hills for muguet, her favorite flower. There were woods full of them, the little white, bell-shaped flowers, she said, in her native land. "But *mon chér*," she said, "they bloom only in May." Besides, he did not need to worry about a special day. "In France, every day is St. Valentine's, and now, in America, too," she said, smiling at him tenderly.

This year, as February fourteen nears many thoughts go to a girl with a wistful heart-shaped face and a baby-faced hero. Their romance captured the hearts of people everywhere. Wanda Hendrix and Audie Murphy, who were first introduced when Audie fell in love with Wanda's portrait on the Valentine cover of a magazine. Hollywood hopes that this year Cupid may contrive to arrange a repeat.

THE END

This You Must Understand

(Continued from page 35) those questions soon enough and dared to answer them honestly this divorce need not have taken place. For this you must understand—much that was wrong with this marriage transpired before the marriage ever took place.

I'll always remember their wedding, a matter of the greatest romantic interest all over the world. Shirley was a lovely bride. And John Agar, in uniform, was very handsome indeed. I thought he must feel somewhat like a prince consort, somewhat the way Philip Mountbatten, Duke of Edinburgh must have felt when he married Princess Elizabeth.

I wondered, too, if such a young man as John Agar might not be intimidated by a bride who was world famous and reputed a millionairess. Soon enough I was shocked out of this thinking. For while John and Shirley were still on the altar steps, he took her into his arms and embraced her with the longest kiss I have ever seen. It was evident Mr. Agar was not intimidated. But no one could guess that he would react the other way—that he would find such superiority as a man must achieve, one way or another, through cocktails, and other women.

The Hollywood gossip, including Shirley's court testimony, put down starkly makes a bad case for both of them. For gossip taxes Shirley with flirtations, with being a little predatory where other girls' men were concerned.

Always, however, when we understand how peoples' very lives conditioned them so that what came to pass was, largely, inevitable, our judgment must be less harsh.

I FIRST met Shirley when she was a little girl making "Susannah of the Mounties." I well remember that English friends who were my guests at the studios were enchanted with Shirley when, the scene over, she poured tea for us. She had great poise, delightful wit.

Shirley early grew accustomed to being the pivot of attention, to having everyone around her concerned with her welfare, generally. She has not, I feel, equalled her childhood performances. She must have a strong creative urge or she never would have been the child star she was. And a creative urge that goes unsatisfied is a driving thing.

Shirley, also, is completely unaccustomed to being anything but tops. John realized this when she tried to learn golf because he likes to play. Her tiny hands are just not good golf hands. John, explaining her frustration, said, "Shirley is a champ, always has been, and defeat doesn't come easy to her."

I wonder, too, sometimes, if the warm sincerity that John Agar brings to his screen performances (in "Adventure in Baltimore" he acquitted himself better than Shirley) was not a small thorn in the side of their marriage.

John plans to go on with his acting career. Since the divorce he has been touring with Rory Calhoun, Isabelita Baron, Louis Jourdan and Rhonda Fleming.

"I hope I'll be good," he said, when the troupe was rehearsing in New York. "I've never done any stage work, never even was in a school play. In St. Louis, where I did an opening solo, I got scared and missed a line of my song. I said, 'Okay, I messed that up.' The laugh I got was reassuring."

During his New York stay, he drank tomato juice when others took cocktails. He would not discuss his affairs. But, asked if he missed Linda Susan, he said, "I miss my baby, and my wife." Then he walked away to hide his tears.

It is easy to see why Shirley fell in love

with John. He has charm, laughs easily, talks well. I suspect he really likes people more than she does. With some reason. All her life, people have hounded her; to do this, to do that. She learned to protect herself, I think, by letting others take the conversational lead. People sometimes have the feeling that Shirley laughs at them behind their backs. This alienates those who might well admire her for all she has to offer. She really behaved like a thoroughbred before the divorce when she and John were out together and he neglected her boldly.

However, Shirley's had years of training in putting up a good front. She has always loathed being photographed in front of the painting that was done of her as a little girl. But she has posed before it whenever some photographer again has had what she, herself, bitterly describes as "that original idea."

When she lived with her mother and father, she had her apartment, a sitting room, bedroom-and-bath dressing room. But it wasn't really her private apartment. It was photographed regularly.

In a way, she had everything. In a way, she had nothing.

THOSE who know Shirley best believe that the happiest time of her life was at Westlake School for Girls. Her ambition then was to be what she never had been before—like other girls of her age.

Gertrude Temple, I think, made a sincere effort not to be a movie mama, not to dominate her daughter's life. But that is easier vowed than done. Mrs. Temple, like any other mother, would be quick to see Shirley standing awkwardly, wearing an untidy blouse, needing her hair brushed. And since everything Shirley did was important, Mrs. Temple was quicker to speak than another mother might have been.

Not more than six months before Shirley's marriage to John, her mother was telling her not to smile so broadly, not to drive so fast, nor let her dress fall so low.

No one ever doubted that Shirley resented this, devoted as she is to her mother.

A girl who worked closely with Shirley prophesied, "She'll marry early, you'll see—to get away from her mother."

And she did. Unfortunately, John and Shirley made their home on the Temple estate. They set up housekeeping in the playhouse—remodeled for their needs. Better, by far, had they gone to live in a more modest place where John, in effect at least, would have been lord and master. Better, too, had it been drilled into the minds and hearts of both of them that a playhouse is an inappropriate setting for marriage, an adult venture that must be counted worth all the give and take and sacrifice it so surely will entail.

But even so, could they have made a go of it? It is all too natural for a man overshadowed by his wife to assuage his ego with cocktails and other girls.

It is also all too natural for a girl, who always has been treated like a little princess, to be so bewildered and hurt when her husband neglects her that, instead of reasoning why, she hurries to flirt to prove to herself that she is still desirable.

And where does a marriage go then?

Neither John nor Shirley are happy.

When John is at home he lives with his mother and two younger brothers in Beverly Hills.

Shirley remains in the remodeled playhouse with Linda Susan. And when she talks of her divorce or when anyone mentions John she is tense and nervous.

John and Shirley, too, have lost a dream.

THE END

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Where Does the Money Go?

(Continued from page 38) jumped from \$3,500 to \$4,000 a week. "I'm dead broke," he told me when I called to congratulate him. I didn't ask "why," although you might. Bob is reported to have lost all his savings when a business associate went bankrupt. "Seventy-five thousand dollars went down the drain," Bob told me at the time. Then came Bob's trial. No one knows how many thousands of dollars that put him in the red. But it didn't stop him when he wanted to buy a house with a swimming pool for his wife and kids. He's reported to have borrowed \$50,000 from boss Howard Hughes, warning him first, "I can't start to pay you back for two years. A lot of creditors are ahead of you."

Not long ago, Linda Darnell studied a legal paper intently.

"It looks all right," she said finally to the executive she had just hired for her new business manager. All she had to do now was sign the document. But she had a problem, a soft, cuddlesome, appealing problem. She could still hear the man who had been her business manager yesterday, saying, "No, you can't, it's too expensive." Linda put the pen down without signing and gazed speculatively at the about-to-be new B.M. "Anything wrong?" he asked.

"I'll be back in thirty minutes, don't go," shouted Linda, as she darted for the door. She was back in twenty minutes flat. And something new, soft, and furry had been added, a \$12,500 silverblue mink coat. "Now I'll sign," said Linda. "If I had signed before," she explained, "you, too, might have said, 'No, you can't.'"

STARS of today are very much less extravagant than the stars of yesteryear. They nearly all have business managers, who try to keep them in line financially. But, while they no longer have \$20,000 white, leather-lined automobiles in the manner of Tom Mix, or golden telephones à la Colleen Moore, or spend \$250,000 just for drapes and carpets when they buy a new home, "That's what I did for Natalie Talmadge," Buster Keaton told me. It's still a fact that the majority of the new top name stars are not solvent. And some of them are in debt.

Ingrid Bergman was careful with her money, before she fell in love with Rossellini. Then, suddenly, she wired her Hollywood bank for \$75,000 to be sent immediately to Rome. It is believed she invested this money in Rossellini's movie company. Which raises the question, how much, if any, will Ingrid have to show for the effort she invested in her career?

A lot of the do-re-mi goes, of course, in income tax. But, when you are Frank Sinatra and have earned eleven million dollars in the past six years, it's pretty fantastic that your pals should urge you to sell your home in Palm Springs, on the grounds that you can't afford it.

When Frankie started to build his little desert home in the West, he meant to spend something like \$50,000. When the final bill was totaled up, an ominous one had somehow slipped in ahead of the five. Another \$150,000 melted into the beautiful home in town Frankie bought from the present Mrs. Jimmy Stewart.

"You must earn two million dollars before you can sign checks for three hundred thousand," a top business manager tells me. Frank, with so many greenbacks fluttering in, can hardly be blamed for believing that he can afford houses like these. The big question for him to consider is, how much will he have left when the day comes to retire. In show business, you don't always have the privilege of choosing the date.

Lana Turner receives \$5,000 a week when she is on the Metro payroll. But Lana, bless her sweet heart, has never regarded money as something you keep strictly to yourself. Especially, when she's in love. I wonder what Tyrone Power did with the beautiful emerald, or were they ruby, anyway, the very expensive cuff links Lana gave him.

At one time, not long before she married Bob Topping—reputedly a millionaire, and I hope he is, for Lana's sake—Lana sold the big home she owned, to live more cheaply at the Bel Air Hotel. But, at fifty dollars a day for herself, her nurse, and child, it wasn't. She and Bob have just planked \$95,000 into "an adorable" Mediterranean-type home with swimming pool. The house will be modernized at, no one knows, what cost.

Loretta Young, who gives thousands annually to charity, also spends a heap of dollars on furs, frills and furbelows. When Loretta's furs were stolen recently, she refurbished them to the tune of \$35,000.

In contrast, there's Claudette Colbert who buys few clothes but the best. I remember how annoyed Claudette was when someone printed that she was wearing the same old mink coat year after year. "I bought it three years ago, it must last for another two. What do they expect?" pouted Claudette. "A new fur coat every year?"

Until a year ago, Mickey Rooney owned fourteen cars! Also, a \$105,000 home in the Valley, at which never less than eight people were always present, at mealtimes, in addition to Mickey and wife Betty Jane. In Betty Jane's divorce suit, she complained that her house was like a hotel. A hotel where the "guests" never received a bill. So, when Mickey wanted to buy Martha Vickers an expensive engagement ring, he was shocked into reality by his business manager.

MARTHA, who has been wonderful for Mickey, may even get him to save a few bucks. As a good start, they are living in a one-bedroom home. "We are adding another room for the baby and that's all," Martha told me.

It's true that we don't now have a Mrs. Basil Rathbone throwing parties every other month. I was amused when Ouida protested recently, "It isn't true that my parties cost \$20,000 each. They didn't cost more than \$5,000 each!"

But we do have Sonja Henie to take up the flaming party torch. Miss Henie's parties are even more fabulous. She has fish flown from Norway, phony clouds that float under the canopied tennis court, ice-sculptured figures lit up from the inside, expensive prizes for practically everyone present. And the champagne flows.

Dan Dailey stopped in his tracks on the verge of following the usual Hollywood pattern of a big beautiful home. "I gave up the idea," he told me with a big grin, "and settled for a \$100,000 annuity instead." Dan is to be congratulated.

It's easy to say, "If I earned all that money I'd save it all." It would be easier to save if, say, someone like Van Johnson was told, "You make five hundred a week, and not five thousand." Because, actually, that's about all he's left with. But like Mitchum, Sinatra, Rooney, Flynn and the rest, he is soothed into make-believe security when he reads the higher figure on his pay check. And there's the feeling that there always will be more where that came from. Sometimes there is, sometimes there isn't. And sometimes the realization is too late. Then comes the mournful "Where did the money go?"

THE END

Errol and the Princess

(Continued from page 33) you're not thinking of her colorful background. You're concentrating on her youthful twenty years, her slender body, her strange green eyes, her air of sophistication.

Yes, I've met Errol's Princess. The first time was last spring in Paris.

A note came to the table at Maxime's where I was dining, signed "Errol." I turned and there was Errol with a girl who was the epitome of simplicity. She wore no jewelry, very little make-up. Her chestnut hair was arranged in a long glamour bob.

Throughout the evening, Errol kept whispering, "Isn't she wonderful? Did you ever see such a face?"

A FEW weeks later, I saw her and Errol again. We were all dinner guests at one of the smart Paris restaurants.

Immediately we were seated at table, Errol began the same record. Wasn't she wonderful? Out of this world? "She would be wonderful on the screen," he said. "Say something to Joseph Schenck when you get home. She could be my leading lady. She doesn't have to act! She can look beautiful! I'll do the emoting!"

I thought Irene's eyes brightened electrically at the possibility of a movie career.

Later on, when the rest of us were ready to start for home, Irene said, "No, Errol and I are going on to Monseigneur." And, they went to Monseigneur.

All of which is amusing when you remember Errol's attitude at the time he left for Europe. He was embittered and unhappy. And he operated under the hope that his marriage to Nora Eddington Flynn could be salvaged. However, from the moment he met Irene he was himself again, the fascinating *Don Juan*.

But then Errol always does the surprising thing. I remember a party I gave for the editors of Photoplay at Mocambo. Errol arrived in a black brocaded jacket cut like a dinner jacket. The eyes of my women guests followed him all evening until he announced his departure.

"Someone's waiting to drive me home. I do not want to keep her waiting," he said.

When I did not ask about his chauffeur, he pressed, "Can you guess who she is?"

I couldn't. "Nora's mother." He smiled gaily. "Mrs. Eddington!"

Nora's mother, Mrs. Eddington, so I hear, will remain in the hilltop home, as his secretary and housekeeper, when he brings Princess Ghika home as his bride.

Having met Irene I wonder if Errol will carry off this unusual arrangement with his usual nonchalance, his usual high hand. It could be. I also wondered, I'll admit, how the Princess and her family would take Errol's announcement of his plans to marry Irene. There was, however, no protest at his breach of etiquette.

It was rumored that the Princess title really belonged to Irene's aunt, that Irene was a Countess.

So, come spring, unless present plans fail, Errol will be married in a Greek Orthodox wedding in London or Paris.

However, I do not see Irene helping Errol to any life of fireside and carpet slippers, the life he insisted he wanted when he and Nora parted. And the latest bulletins from Europe bear me out on this score. Irene's and Errol's favorite resorts are the smartest restaurants and cafes where they remain until all hours of the night and morning and where their favorite diet is caviar and snails.

I have a feeling, somehow, that as long as I live, and Errol does, I'll be writing exciting stories about him.

THE END

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Larry Sings Again

(Continued from page 45) calm manner in which he took the news that he was a father-to-be. With his customary acute perception, he had sensed the Parks household was about to be augmented. In response to his wife's curious, "How did you know?" he said he just knew. "Mostly by the faraway look in your eyes. The way you seemed to walk around in another world." Or, as Betty, herself, mischievously puts it, "The way I went around just generally not quite there. The way I would go out to the kitchen for a glass of milk and come back absentmindedly with a jam sandwich."

THAT Larry Parks has made Hollywood history a second time in capturing all the qualities of Al Jolson, so different from himself, is no surprise to those who know Larry. He's soft-voiced but very determined.

In preparation for both "Jolson" stories, he worked in front of a mirror—with the same detailed determination with which, as a child, he painfully overcame paralysis with an indomitable will to be well.

Rehearsing for "Jolson Sings Again," Larry worked six days a week for seven months, from nine a.m. until five, before two mirrors, eight feet high and sixteen feet wide, to the blasting of sound machines with mammoth 300-watt speakers room-high, with a vibration so powerful, they shook the desks in the publicity department.

He memorized 140 musical cues in "Is It True What They Say About Dixie?" They wore out 400 records on playbacks, playing some numbers as many as 2400 times.

When Parks works, he works 100 per cent and worries 110. If any of his close personal friends could make any minute criticism it would be, "Larry? He thinks too much." True, there were nights when "Jolson Sings Again" required a tall bit of thinking. Nights when Parks slept very little. When he would practice hours, beating out a dance routine or trying to come up with a solution for some song approach. As he explains, "The songs were recorded before the script was finished, and with no idea about where they were going to be used in the story. As for instance, in 'I'm Just Wild About Harry,' which was recorded with great verve and enthusiasm and turned out later to be used in a scene in which Jolson collapses in the story."

"A hard worker? He's positively indestructible," says Truck Krone, a studio playback operator. Even during lunch he could hardly wait to get back to work. They would often go out to Larry's favorite eating place, The Farmer's Market, to a little Scotchman's stall for his favorite hamburger steaks. "But, when we got there, Larry would have an idea and want to rush back to the studio and work it out. We never completed one hamburger either."

Larry's a little hard to know on short acquaintance. At times, almost non-committal. Very cautious about friendships. And very vulnerable to any disloyalty. But, as his friends say, "Larry always gives a guy plenty of rope with him." He surrounds himself with people he trusts. When he formed his own independent producing organization, an ambition for which he risked and won all his chips, career-wise, it was with his wife, Betty Garrett, and their manager, Lou Mandel, a quiet, brilliant man who has been Betty's loyal manager for eleven years, "And since I inherited him from her, mine for six."

When he speaks of his new production plans, his brown eyes glow with enthusiasm. "Stake Out" is modern gangster melodrama. I play a member of a law

enforcement agency who joins up with the guys inside the mob. It gives me a right to be a gangster and also a nice guy. Nice guys, by themselves, can be awfully dull."

Dull Parks never is. He has a super sense of humor when you know him. During their stage show appearance together, their first vaudeville venture, Larry and Betty were leaving the theater one night after the last show, when a little girl rushed up asking them for an autograph. "Certainly," smiled Larry graciously. He signed her book and walked slowly on. The girl turned to Betty and sighed. "Gee! You're lucky!" Betty stopped writing to give Larry a tender look. "Yes," she said softly, "I surely am." But she was jolted out of her domestic dream world when the girl said, "Just imagine, getting to kiss Frank Sinatra in 'Take Me Out to the Ball Game!'" Larry got such a big bang out of it, he incorporated it into their routine for the stage show.

The Parks have an unpretentious pattern of living all their own. They live in a modest little white cottage in Nichols Canyon. They have no full-time help. Their piano is rented. He wears a lot of turtle-neck sweaters, has no qualms himself about wearing sloppy, patched blue jeans, insisting, "Aging only makes them better." For relaxation, he rides his motorcycle, breaking his own paths in the Hollywood Hills. His favorite idea of a large evening is to cuddle up with a eucalyptus log (and Mrs. Parks) and read movie scripts.

Neighbors are now entertained with impressions of animal voices over the Nichols Canyon "network," as the ingenious Parks rehearse for the children's records they're making. In one they make like *Fantissimo*, a musical horse. And, in another, "about the little beaver who didn't want to work, we both play beavers." There are such sound effects, too, as the dropping of an orange into a water bucket for the "plunk" the beavers make when they dive into the pond.

DESPITE their cramped cottage quarters, Larry and Betty don't plan moving. They're fixing a small room next to the dining room, one which has served previously as a "Fibber McGee closet catch-all," for scrapbooks, extra chairs "and whatever else is around," into a cute nursery. If the baby, due in February, is a boy, they plan to name him "Garrett" after Betty. "If she's a girl, I want to name her 'Laurie' after Larry, that is, if my husband will agree. Larry objects to it because it sounds too much like lorry, which is a truck."

The Parks are completely *sympatico* in parenthood, as in all phases of their marriage, which is probably the most *sympatico* in all Hollywood. When Betty's doctor thought she was gaining a little too fast, Larry went on a diet with her saying, "You know, honey, I think I'm getting a little heavy, too."

He gets rave reviews and fan letters from people who saw "The Jolson Story" thirty times, "and I'm going to beat that record with 'Jolson Sings Again.'" But Larry is personally proudest of the vaudeville reviews he got under his own name and voice in Cleveland and St. Louis, which are painstakingly pasted in a notebook he has at home. "This is the only review I'll probably ever keep in my wallet," he says, as the notebook falls open, and easily, to a clipping from *Variety*. "Larry Parks and Betty Garrett . . . Songs-Comedy-Dances. Should be able to hold their own in virtually any medium."

THE END

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Judy, who was born in New York City and who attended Julia Richman High School, is a simple, honest, sincere woman interested only in her home, her husband and her work. Clothes interest her little.

She's a housefrau who can outcook half the chefs in New York and loves it. Judy spends hours tasting, adding a few herbs and tasting again. Satisfied, she and her husband David Oppenheimer, a symphony clarinet player, sit down and eat themselves into a contented stupor.

Aside from an occasional sore throat—the many herbs a day have kept the doctor away. Yet these sore throats have played the darnedest part in her career. Once a severe strep job sent her to the mountains after six months as a switchboard operator for the Mercury Theatre, where she hoped to learn all about the theater (Orson Welles was her boss). This indirectly resulted in her joining the "Six and Company" players that finally boiled down to herself, Betty Comden and Adolph Green. They billed themselves as "The Revuers," writing their own smart material for night clubs and supper place bookings.

Then came Hollywood . . . "the first time," as Judy puts it, with the blonde, brown-eyed actress cast opposite a tank in "Winged Victory" and being photographed like a tank, too. A likewise experience in "Something for the Boys" and Judy was back in New York in "Kiss Them for Me," winning acclaim as the best supporting player on Broadway.

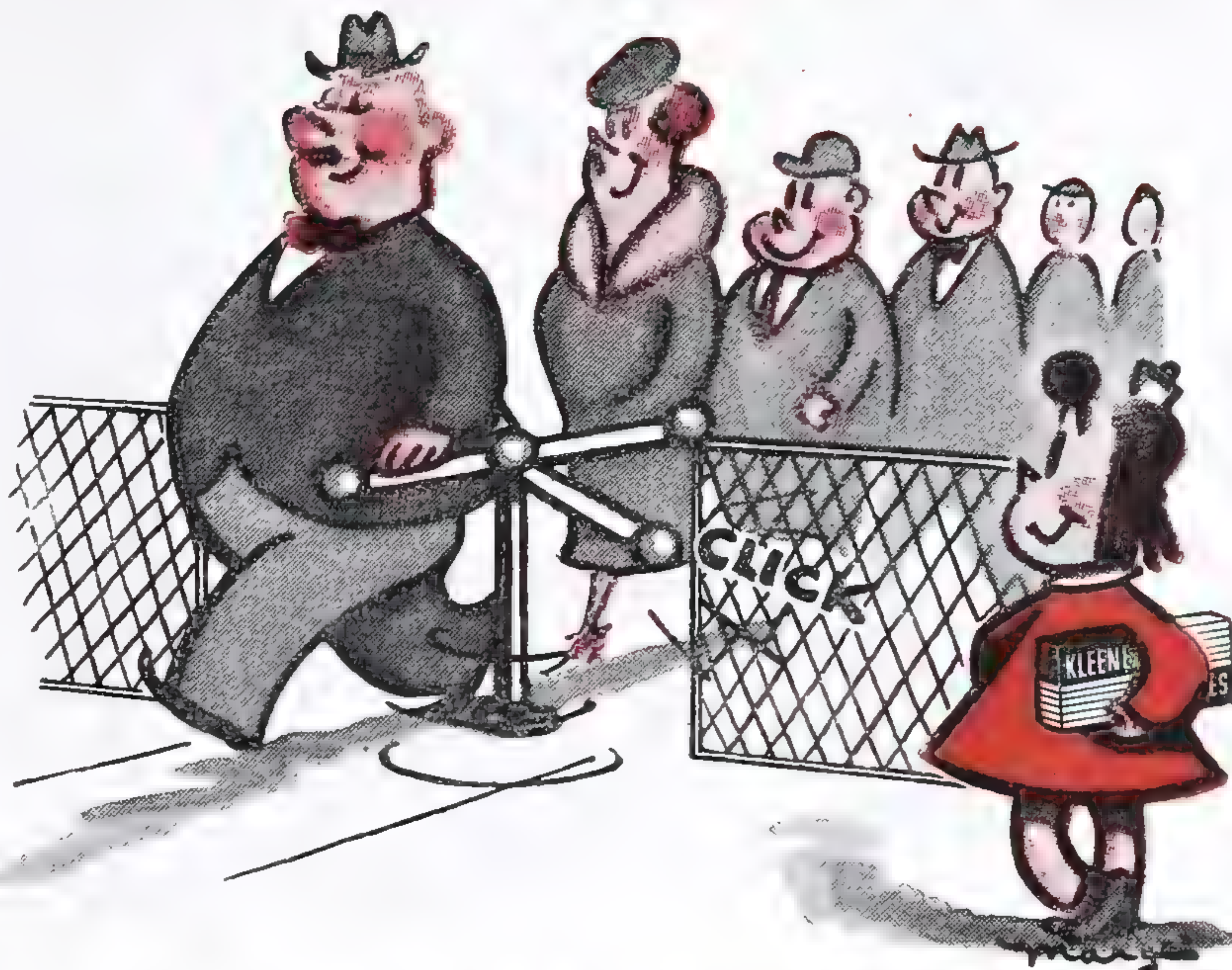
When Jean Arthur left the cast of "Born Yesterday" on the road, Judy despite another of her sore throats was rushed into tears while a doctor sprayed her throat. "It all passed in a dream," she says, "what went on I don't know."

What went on was the fact that the audience all but tore the theater down, and Judy and Paul Douglas were smash hits. When the play was a year old—she played it three-and-a-half years—she fell in love with David.

All the Broadway producers are scrambling for Judy's services and M-G-M wants her back for another picture.

"Decisions, decisions," she moans. The pain of conflict comes through her marvelous yet comic voice. "I finally leave it to Providence," she says.

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(Continued from page 49) Crawford's third spouse, or Ed Judson, Rita's first, or any of the first four husbands of Barbara LaMarr? Barbara went to the altar for the first time on a fiery bronco. The second time, she broke up the marriage after three days. Of her next two husbands, all that is remembered of them is that they had existed in the life of this girl, who was so beautiful that in 1921 she was asked by a judge to leave town, because she was too disturbing.

There were great lovers, girl-side, before Swanson. For example, Connie Talmadge. She had four husbands. Yet essentially, and because she is one of the rare "originals" of the screen who is soon to be seen in a new picture, "Sunset Boulevard," Gloria Swanson may be said to have cast the mold for the Hollywood feminine romantics. Moreover, because of Gloria, Pola Negri had to prove that anything Gloria could do, in that mood, she could do better.

What's more, Gloria is still glamorous, which is a thrill for all women, when you realize that she contracted her first marriage, to Wally Beery, thirty-three years ago! That lasted two years, and when it was over, Wally was so broken up that he went to China for more than a year, trying to recover from it. Long before he got back to Hollywood, Gloria had united her life to Herb Somborn, the man who started the Brown Derby restaurants, and by whom she had a daughter, Gloria, who now has children of her own.

Mr. Somborn got a four-year run in Gloria's life, during which time she was in her most fabulous period. It was, truly, as fabulous a time as anyone has ever lived through. She was the absolute queen of Hollywood. Her salary surpassed any ever paid, before or since, under a term contract. Her slightest whim was law. Yet she went abroad and married a charming, debonair, and well, let's say, not forceful gentleman, James Henri, the Marquis de la Falaise et de la Coudray. To give you an idea of what Gloria could get away with then, she wired home to Adolph Zukor, head of Paramount, "Am arriving with the Marquis on the Chief. Please arrange ovation."

An executive order went out to every stenographer, stock player, actor and actress to be on hand to welcome the Marquis and, more particularly, the Marquise upon arrival. The street before the studio was jammed. Extras were hired to dress as flower girls and toss blossoms under Gloria's tiny feet as she entered the studio.

Yet Hank didn't last, either. Not with Gloria, and not, subsequently, with Connie Bennett, of which, more later. He came into Gloria's life in 1925 and by 1930 he was out of it, and into Connie Bennett's. His successor, the very next season, was Michael Farmer, by whom Gloria had another daughter Michele (she had adopted a son nine years previously, named Joseph), who is today a delightful girl of seventeen, who also aspires to be an actress.

Mr. Farmer was Mr. Swanson for a mere three years. Yet his charm for Gloria was ten times more enduring than that of her most recent husband, William Melvin Davey. Mr. Davey was a business man whom Gloria married in Union City, New Jersey, of all places, in January of 1945. Three months later, in New York, she left him. By April, 1946, she had divorced him. Currently, she is in Hollywood, waiting to see the reaction to "Sunset Boulevard," and don't you believe it if you hear she is lonely or spending her evenings just with her grandchildren.

Pola Negri hated Gloria. Once Gloria let slip an innocent remark that she didn't like cats. Immediately, cats appeared all over the Paramount lot and kittens, quite mysteriously, began dropping down into Miss Swanson's dressing room through the transom. Things got so tough that Paramount finally had to put the width of the continent between its two queens. Gloria, making her films at Astoria, Long Island; Negri shooting hers in Hollywood.

It must be admitted, however, that Pola certainly *talked* the best game of love. She was already separated from one Baron Popper of Poland when she arrived in Hollywood following her smash success in UFA pictures. She proceeded to flirt with every man in Hollywood, to put it tactfully.

For just a year, she was Countess Dromski. After this divorce she didn't marry again for ten years, when she snared herself another title, becoming the Princess Mdivani, and also, thereby, Mae Murray's sister-in-law, and much later, by remote control, Barbara Hutton's, when the Woolworth heiress also acquired one of the Mdivani brothers. In between husbands, Pola encountered John Gilbert, and with the loudest publicity, Rudy Valentino.

The ending of her story has not yet been written, but it is to be doubted if it will be as happy a one as that of her old rival, Gloria. For all her brilliance, Pola succeeded only in antagonizing the powers-that-be in Hollywood by her temperament, where Gloria charmed by hers. Only a couple of years ago, Negri was back in

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Hollywood, looking, quite humbly, for work. She did get in one "B" picture, but nobody noticed. She was still talking, just as she always had, about mysterious lovers.

It is to be doubted if Hollywood's love history ever has been surpassed. Nowhere else on earth, surely, has there been such a combination of youth, beauty, money and passion all merging together in an ideal tropical environment. Definitely, there can never have been so many deathless loves started, and ended a year or two later.

In the very early days of Hollywood, the stars paid dearly for their loves. In 1918, for instance, the world frowned severely upon any romance that led to the divorce courts. It was this era that saw the love story of Francis Xavier Bushman and his leading lady, Beverly Bayne.

Francis X. Bushman really had the works; a glorious profile, a sensuous mouth, great liquid eyes and fine muscles. At the height of his fame, he drove a purple Marmon car, collected amethysts, dressed his complete household staff in purple liveries and smoked purple cigarettes, monogrammed in gold.

DO YOU wonder that the ladies of 1914-1918 sighed at the screen image of Francis X. making passionate love to Beverly Bayne, who was quite a dish herself.

But, also, there was a Mrs. Bushman, a horrid fact completely concealed until Francis X.'s divorce was announced late in 1918. Even then, the reticence of the time was so deep that she was merely called "Mrs. Bushman" and where she came from, or went to, wasn't recorded. Yet there she was, and she had been Mrs. Bushman since 1902 and had borne Francis X. five children during that period. Oh, Romeo, how could you?

Possibly, though, Bushman would have survived if he hadn't madly announced that he was marrying Beverly Bayne. That did it. The timid homemakers of 1918 knew about philandering husbands, and, definitely, they could not support one who went so far as to divorce and take a second wife. Francis X. and Beverly married almost immediately. The pathos of it was that they really were wildly infatuated with one another. Yet, when they parted seven years later, the public felt it was no more than they both deserved, when the public thought about them at all. Their careers had been ruined from 1918 onward.

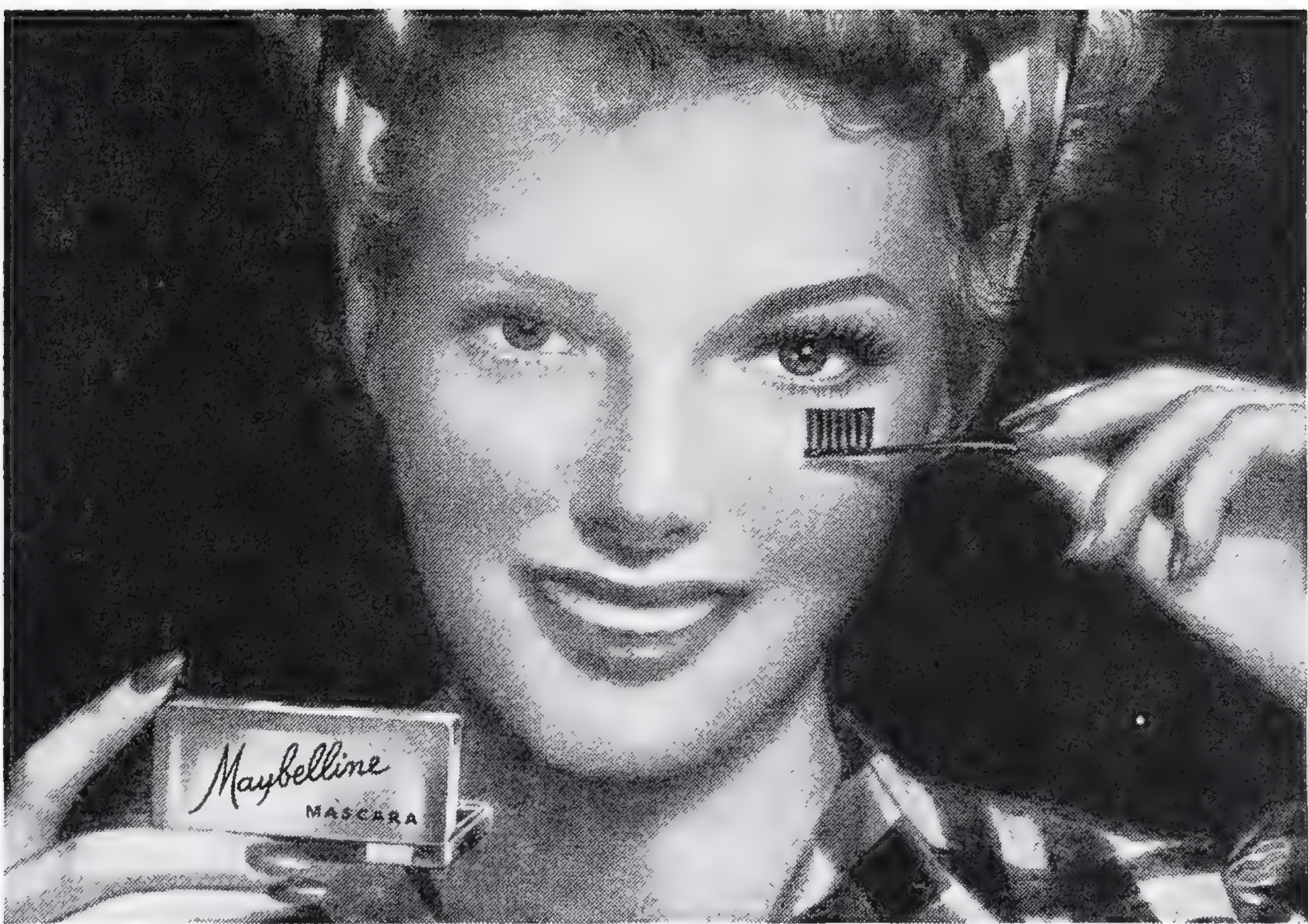
Also, when, in 1919, little Mary Pickford left Owen Moore, whom she had married nine years previously, to marry Douglas Fairbanks, it came as perilously close to ruining both their careers as their similar actions had ruined Bushman and Bayne.

Doug's first wife had been wealthy Beth Sully, daughter of "Cotton King Sully," a Wall Street magnate. Doug Jr. was ten years old when they separated.

Since Mary was a Catholic, she was in sharp disfavor with the public, and not until Beth Sully married James Evans and it was said that Doug had settled half a million on her, did favor swing back to the then current Mr. and Mrs. Fairbanks.

It remained a great love story and a perfect marriage for fifteen years. You can still find many people in Hollywood who claim Mary never got over her love for Doug, despite her present pleasant marriage to Buddy Rogers, who is many years her junior. Sylvia Ashley, who was divorced by her titled husband, because of Doug, and who has since married several times, flatly states Doug was the only man she ever truly loved.

Any heart history of Hollywood must bracket the Bennett sisters together. Few people remember now that there are three Bennett girls, Constance, Bar-



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bara and Joan. Barbara has always seemed the hard-luck sister, less pretty, less talented, and less lucky in love. Her only claim to remembrance now is that her first husband was Morton Downey, and her second Addison Randall, whom Carole Lombard and then Glenda Farrell also loved deeply.

But both Connie and Joan, if not exactly lucky in love, were certainly active. They started marrying while they were still in their teens, and both of them are still at it, with Connie still leading, five to three.

Connie was always brittle, clever, sometimes seemingly heartless, yet she took one look at the Marquis de la Falaise, Gloria Swanson's Marquis, and she fell so devastatingly in love that nothing else mattered. Maybe it wasn't true, but the stories then ran that she literally bought Hank who was to be her third husband, away from Gloria; bought him with jewels, motor cars, lavish parties plus her own native charm and beauty.

They stayed married for nine years, between 1931 and 1940, and no one ever knew, with surety, what parted them. But only a year later, Connie married another man enough like Hank temperamentally to be his brother, Gilbert Roland. He had once been Norma Talmadge's Gilbert Roland, even though he and Norma never married.

Now, Gilbert really is a charmer; warm, witty, handsome, and Connie said what was probably true, that he taught her how to live with gay-hearted delight. And in the four brief years of their union, they had two delightful little girls named Linda and Christine.

Connie's marriage to John Coulter in 1945 looks like an eminently sensible union, which doesn't sound like Connie at all. But it may mean she has, finally, found a stable love that will last.

Which, at this writing at least, is the way her sister Joan feels about her present marriage to Walter Wanger. Amusingly enough, Joan's love life was tangled up with another one of Gloria Swanson's men, Gene Markey, who currently is married to Myrna Loy, and, who, as you doubtless recall, was also once upon a time briefly married to Hedy Lamarr.

Joan Bennett's second husband was Gene Markey, coming into her life in 1932, four years after she had divorced John Fox Jr. by whom she had a daughter. Gene adopted little four-year-old Diana, just as in 1940 Walter Wanger becoming the third of the Bennett spouses, discussed adopting Gene's and Joan's six-year-old daughter, Melinda. But Miss Melinda preferred to stay a Markey and the household was

presently completely occupied with welcoming Stephanie Wanger, followed only two years ago by Shelley Wanger, and even as this is being written, Melinda is visiting her daddy and her step-mother Myrna, in Europe, while Diana Fox Markey, happily married, brings up her own little girl.

There have been and there still are, of course, Great Lovers in Hollywood, too, men attractive to many women but never belonging to any woman for very long. Notable among these have been John Barrymore and Charles Spencer Chaplin.

John Barrymore was, of course, the handsome crown prince of the royal family of Broadway. Chaplin was an English nobody, a knockabout English music hall clown, whose only possession was genius. Where, the first two times, at least, John Barrymore made social marriages, Charlie made love, and mistakes.

The first of the Barrymore wives was Katherine Harris. John, born in 1882, married her in 1910, and divorced her in 1917. In 1920, he married the ex-Mrs. Leonard Thomas, who loved to write and call herself "Michael Strange." They were exceedingly lyric about their love, she and John. Even brother Lionel, always quite different from dashing Jack and their imperious sister, Ethel, stood by and appeared in one of Michael Strange's very strange plays with his kid brother. The happy couple said nothing could ever part them when, in 1921, they had a daughter, who later was to grow up to be Diana Barrymore. But part they did in 1928, because by that time John was even more madly in love with the very young Dolores Costello, the delicate blonde daughter of the very early movie idol, Maurice Costello.

She is still one of the most beautiful women in Hollywood, this Dolores Costello Barrymore Vruinck. Today, her daughter, Dolores Ethel Mae Barrymore, nearly twenty, is in college at Palos Verdes, near where the original Ethel Barrymore lives, but her son, John Barrymore, Jr., just seventeen and living at home, has made his debut in a picture called "The Sun-downers." He looks fantastically like his father, too, and has his mannerisms, though he doesn't remember him at all, since his mother had divorced The Great Profile when Johnny, as he is called by the family, was only three.

Jack stayed unwed less than a year. When he made Elaine Barrie the fourth Mrs. Barrymore in November of 1936, he united his life with a girl less than half his age, and no match at all in beauty or social distinction for any of her prede-

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cessors. But until his death, he was apparently wildly in love with her, though they were divorced long before.

Chaplin, who started with nothing, will end with many millions, despite the three-quarters of a million he had to settle on his second wife, Lita Grey; the meagre \$100,000 he settled on his first wife, Mildred Harris; the life pension of, reportedly, \$75 a week he settled on Edna Purviance, the lovely first of his romances; the heavy money he will always have to pay to Joan Barry to support the child he still insists is not his; and the vast fortune Miss Paulette Goddard, his third wife, got from him.

Right now, he is blissfully married to Oona O'Neill Chaplin, who is much younger than his sons by his second marriage and who, as recently as March of 1949, presented him with a second daughter. His sons, Charles Jr. and Sidney, by Lita, are still close to him, and he has his other small daughter, Geraldine, and a very young son, Michael, by Oona, so you see that he isn't remotely lovelorn. But then, he never once has been.

HERE are the names of the ladies he loved, and who all, seemingly, with the possible exception of Paulette, loved him madly, if sometimes briefly, in return. Purviance was the first of them (unless there were some in England, which seems likely, but which is hard to trace), and after her came Mildred Harris, Mae Collins, Claire Windsor, Clare Sheridan, Anna Q. Nilsson, Lila Lee, Peggy Hopkins Joyce, Pola Negri, Georgia Hale, Virginia Cherrill, Missy Goddard and young Oona.

There was one girl who was really pathetic. That was Mildred Harris, who was little more than a child herself, when Chaplin swiftly wed her. Her son was born very soon thereafter, and lived three days. When they agreed on a divorce in 1920, she took \$50,000 down; \$57,000 six months later. She had been Charlie's leading lady, on screen and off. She tried to go it alone, couldn't, and was soon forgotten.

Lita Grey had Mexican blood. She, too, was in her teens, and Charlie's leading lady before they were wed, but she was luckier. For her boys lived, and she agreed to forget about Charlie, taking nearly a million to rub out his memory.

The Claire Windsor love didn't last long, Claire going on to wed Bert Lytell. Bert's actress wife, Evelyn Vaughan, overlooked his mad infatuation for Alice Lake, but refused to overlook Claire who succeeded Alice in his affections.

Probably you don't remember the name of Clare Sheridan, but she was a sensation of the Twenties. She was an English sculptor and she was exactly right to appeal to Charlie, who was then in his intellectual period. It's hard to realize now, what an "intellectual" and social leader Charlie was here in the Twenties. He was also a swell. He hobnobbed with such as Einstein, on one plane, and with the Duke of Westminster on the other.

By the time Charlie got around to Pola Negri, he really did things with glamor and gusto. At luncheon, he would buy whole baskets of violets and shower them at her feet. For weekends he would charter a yacht to sail them to Mexico, or Santa Barbara, or wherever the lady's romantic impulse led her. He brought flocks of caryatids to sing for her just one single evening.

Yet all the evidence points that he, personally, cared much more about a dizzy, very blonde chorus girl who came to town early in the thirties, Paulette. She was already a divorcee, having shed one Edward James in New York. The dates Paulette gives on her birth, and the date

of her divorce from Mr. James would apparently make her twelve years old when it happened, which is a shade to be doubted; but then Paulette has always been vague with the dates, particularly of the date when she married Charlie, and just where that happened.

Until his untimely death, Charlie Chaplin's closest friend was Douglas Fairbanks, but though Doug's marriage and subsequent divorce from Mary Pickford was the sensation of its day, Doug never approached Charlie in the great lover role.

As an actual matter of fact, Doug Jr. far outdid his old man in this respect. Starting with Joan Crawford, Junior courted after their divorce, Gertrude Lawrence, Dietrich and Vera Zorina, among others, before he married Mary Lee, the ex of Huntington Hartford, who, only this past fall, married a Ciro hat-check girl.

JOAN CRAWFORD and I have gone through so many experiences together. My feeling for her is too deep to let me write of her objectively, but my opinion is that she has never re-experienced the ecstasy of her wild, young love for Douglas (as she always called him). She admired and respected Franchot Tone, but they were always temperamentally miles apart, and don't misunderstand me. I, too, admire and respect Franchot. Phil Terry came into her life at its most downbeat moment, when she had fought her way out of the Metro contract, before she had signed her Warner contract, with its highlight of her Oscar-winning "Mildred Pierce."

I honestly thought Joan's marriage to Phil would last. I should have known better, for it was much too quiet for a girl of Joan's fiery intensity. She and Phil really did part good friends, and they probably weren't ever actually more than that, despite those first years when the glow of new romance was on them.

Joan has made herself a great woman, but she is still the kind who must have a man in her life. With her beauty, she probably always will have, but I'll continue to think that the tragedy of her life, and of Clark Gable's, was that neither of them was free when they first met. For they were in love with a high passion and a beauty and a glory such as happens to few people. Probably, much later, Carole Lombard understood Clark better than Joan did, but while the flame swept Crawford and Gable, it was a sight to see.

Every man who ever met her loved Carole, though she married only two of them, Bill Powell and then Clark. She was barely out of her lovely, leggy teens, when Bill started courting her with everything that money could buy. Bill is just one of those natural-born sophisticates, full of debonair witticisms, the ability to order a perfect meal, and the talent to earn a small fortune yearly.

Carole learned a lot from Bill but she didn't learn to love him in the two years that their marriage endured. However, she was mad about Russ Columbo, who succeeded Bill in her affections, and except for Russ's untimely death, she undoubtedly would have married him. After Russ she had scads of beaux, until Clark came into her life, importantly, around 1937. She never knew there was another man on earth after that. It cost Clark better than \$300,000 to get his freedom from Rhea Gable to wed Carole, and even at that, they had to wait for nearly two years.

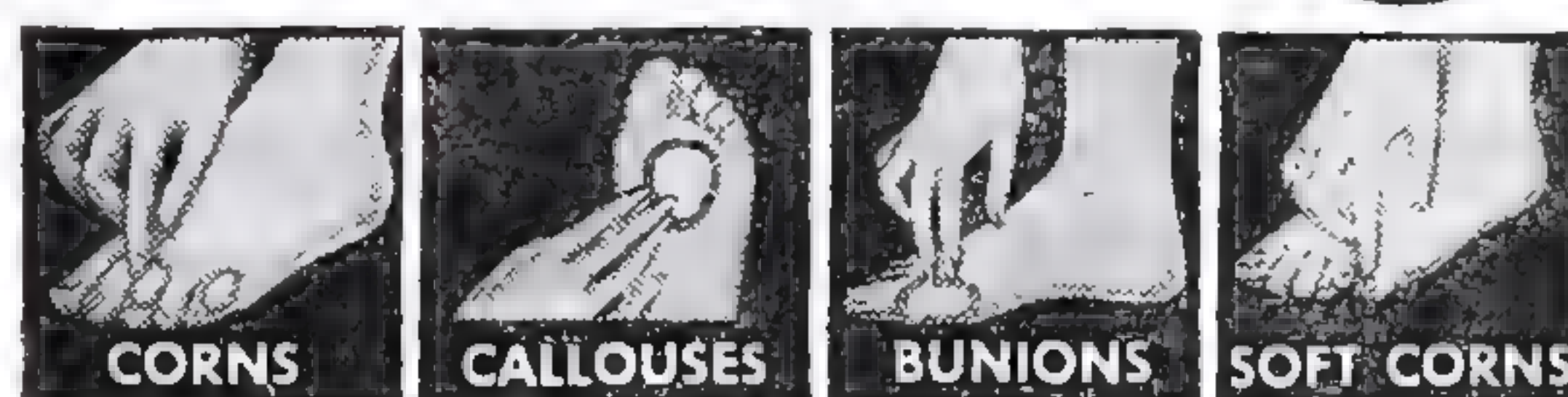
There never has been, in Hollywood, a more perfect marriage than that of Clark and Carole up until that January morning in 1942 when her plane crashed against a mountain in Nevada. And a tragic, infinitely pathetic tribute to that love is the series of meaningless romances Clark has



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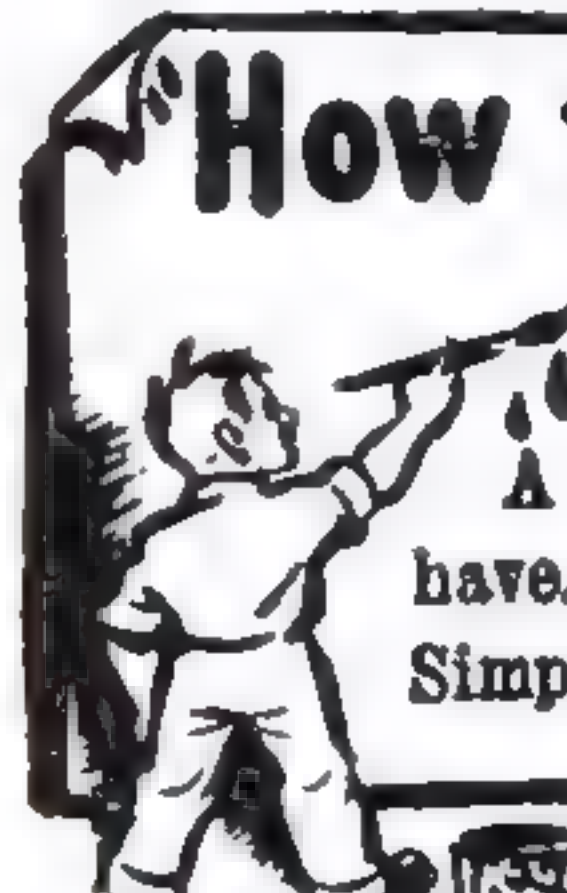


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had ever after. But if Carole never loved Powell, Jean Harlow more than balanced the scales, for she worshipped him.

When Jean arrived in Hollywood in 1930, aged eighteen, and utterly spectacular in appearance with her white-gold hair, her huge eyes and that figure, which she never covered with anything except a tight, tight dress, she was already a divorcee. She created love among the men and hate among the women as automatically as she breathed. When she captured the hither-to unwed Paul Bern, an M-G-M executive, it was as much because she wanted to get "on the right side of the tracks" as because she honestly was fond of him.

Bern, a deeply creative man, had long been a kind of "father confessor" to the glamour girls of the M-G-M lot. Therefore, the shock of Paul's suicide two months after their marriage shook all Hollywood and threatened Jean's entire career.

Jean had sense enough to do as she was ordered, however. While the hue and cry of scandal died down, when the tragic fact of suicide was completely established, Jean stayed quietly home. For six months she never went anywhere, except to work. Bern died in February of 1932. In September, the studio said she might now enjoy a little personal living. So what did she do, this passionate madcap? She eloped with her cameraman, Hal Rossen, probably because he was one of the few men she had seen in all those months. Her marriage was so precipitous that, on the way to Yuma, she discovered that both her stockings had runs. She ripped them off and the ceremony was performed while she held the hose in her hand.

Now a marriage like that couldn't last, and it didn't, but when Bill Powell came into her life, it was the real thing.

William Horatio Powell was (a) a gentleman, (b) a wit, (c) a star, who had traveled the world over and knew what was what in the most refined meaning of the phrase, (d) wealthy, (e) most completely and delightfully male.

No wonder Jean fell. But sadly, it isn't much wonder that Bill didn't fall equally hard. With Diana, his frankly "child" wife of today (she's twenty-six years his junior), Bill does actually share the background of a long theatrical upbringing. What's more, she gladly gave up her career to be Mrs. Powell. But Jean, with all her devastating appeal, didn't have enough in common with Bill to hold him, not even long enough to get them married. She died in June of 1937 as she had lived, too fast, needlessly, really, but still vivid and infinitely touching.

As proof positive that this same Mr. Powell has been quite a boy, there is his

brief reign in the life of Lana Turner, the sassy face, who has felt platonic about men since she hit her teens.

Lana Turner has only had three marriages, or four marriages, if you count her wedding Steve Crane twice. But the list of the men she has loved, and who have loved her in return, would reach from here to the back cover of Photoplay.

Her first great love was Greg Bautzer (yes, that same Crawford-Rogers Greg Bautzer). She wouldn't, in fact, speak to Joan for three years, thinking she was trying to take Greg away from her.

THERE are many people, of whom I am one, who believe that if Greg and Lana had married, all that madness of hers would have vanished. Maybe she wouldn't have had her career, but the chances as she would have been very, very happy. When she knew Greg wasn't going to make her Mrs. Bautzer, she wildly eloped with Artie Shaw (who was then dating Judy Garland), and with whom she has never had one date previously. Their marriage lasted seven months and, later, she referred to it as "her college education."

Steve Crane came next and Lana eloped with him to Las Vegas, to the very same judge who had married her to Artie, only this one, she said, was for keeps. Seven months later she got an annulment on the grounds that Steve's divorce from his first wife hadn't been final. Then a year later she rewed him, and still a year later divorced him, in the meantime having their little daughter, Cheryl.

Vic Mature succeeded Steve. Turhan Bey succeeded Vic. Turhan, Lana said, "was the most beautiful thing in her life." Tony Martin succeeded Turhan. Bob Hutton succeeded him. Howard Hughes (and there's a boy for romances—all the way from Billy Dove of the early days right down to Janet Leigh of today) followed Bob Hutton. Ty Power pushed Hughes out of the picture. "All my life," said Lana of Ty, "has been a preparation for this love." Which was unfortunate, if true. On account of Mr. Power flew abroad and met Miss Linda Christian (who also has briefly thought Turhan Bey was a dream boat) and Miss Christian is now Mr. Power, while Lana is Mrs. Bob Topping. Bob being an old Arline Judge man himself, even as was his brother (among Arline's six other husbands).

Now, of course, through all the years when these many loves were taking place most of Hollywood's citizens lived quite happily married lives. But these made headlines; have no place in this history of flamboyant loves.

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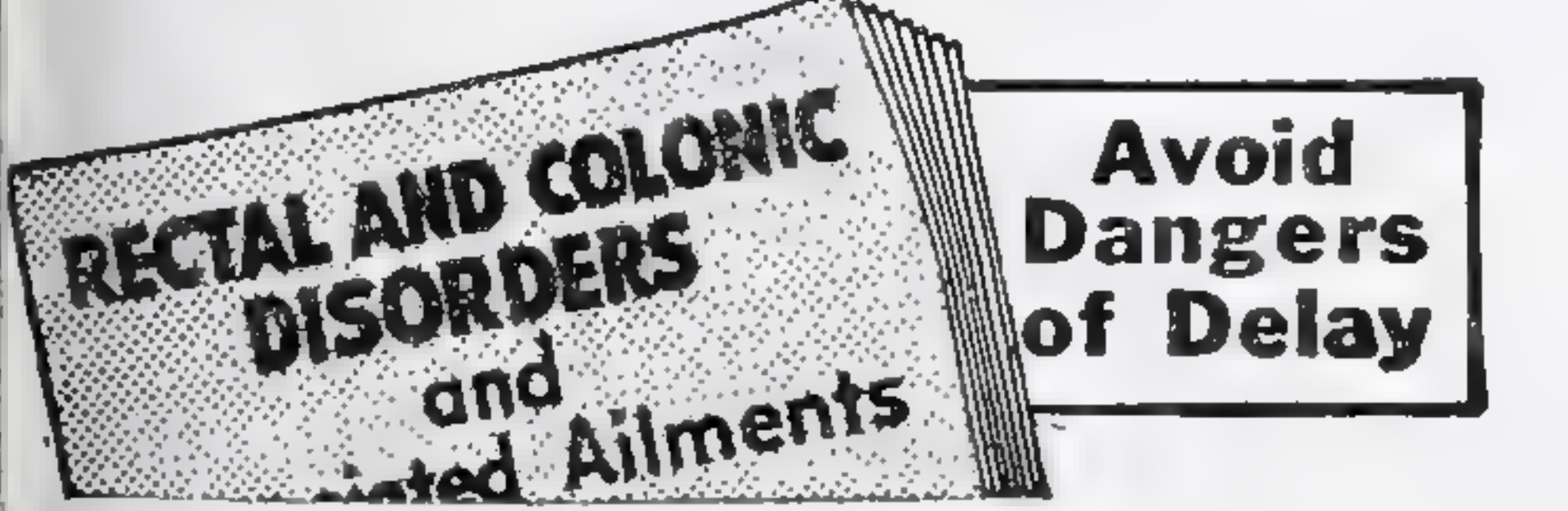


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names are memorable. Always, for in-
 stance, the name of Valentino will be
 synonymous with romance.

Surprisingly enough, considering his
 screen potency, his wives never talked
 that way about Rudolph Valentino.

His first wife, Jean Acker, hated him
 cordially when he left her for Natacha Ram-
 bova, who was not pleasant about Rudy,
 either, when they separated—though they
 were love's mad dream while they lasted.
 Pola Negri carried on at a great rate, at
 the time of Rudy's death, but Pola loved
 publicity. So it would seem that Rudy may
 actually have been a great lover only when
 acting.

But John Gilbert was both *in excelsis*.

Jack was still in his teens when he mar-
 ried Olivia Burwell, in 1917, a marriage
 that wasn't dissolved for five years, though
 actually he left her in 1918. When he mar-
 ried Leatrice Joy in 1923, that made head-
 lines. She was De Mille's bright par-
 ticular star of that day. When they had
 a daughter, Leatrice Jr., in 1924, they
 knew nothing could ever part them and
 nothing did until a few months later when
 Jack met a Swedish girl, Greta Garbo.

THE love story of Garbo and Gilbert was
 undoubtedly the greatest of all Holly-
 wood love stories. Garbo adored Jack, on
 screen and off. She traveled with him; she
 laughed and starred with him, but she
 would not marry him. When finally they
 parted for the last time, he jumped into his
 rebound marriage with Ina Claire. That was
 in 1929 and sound was in and Jack's career
 was tottering. He grandly announced then,
 "This is a very grown-up marriage. We
 are two adults mating so that we may have
 each other's companionship."

Well, maybe they were—but they didn't
 like each other's companionship once they
 got it. Before the end of the third year they
 were divorced—Ina to contract her third
 marriage with a business man, William
 Wallace, Jack to marry young Virginia
 Bruce, by whom he had another child.

Virginia adored him just as much as had
 the three wives before her. Yet they were
 separated at the time of his death, when
 he had been courting both Pola Negri and
 Marlene Dietrich.

Pola Negri, Marlene Dietrich, Gloria
 Swanson, the Talmadge sisters, the Ben-
 nett sisters, again and again their names
 recur—women who always got their men.

Which brings us to another potent name,
 Rita Hayworth, the Princess Aly Khan.
 Her romantic history caps them all. For
 name me any girl who could start as a shy
 Spanish girl of fourteen, dancing with her
 father in a cheap Mexican cafe, and end—
 or perhaps just pause, temporarily—as the
 wife of an Indian potentate.

Never has any marriage surpassed the
 newspaper coverage on the wedding of
 Rita Hayworth and Aly Khan. By way of
 contrast, think back to her wedding to
 Edward Judson in May of 1937. Ed Judson
 was the first date Rita ever had—and he
 set up that date by telephoning her (they
 had never met) and saying he thought he
 could get a career in pictures for her. "He
 regarded me only as an investment," Rita
 said, seven years later when she separated
 from him, and the talk is—quite unprov-
 able talk, incidentally—that her freedom
 cost her a great deal of money.

Rita, too, had her romances then—with
 Vic Mature, then Ty, with others before
 she married Orson Welles in 1943. Late
 in 1944, their daughter Rebecca was born,
 and late in 1947, their divorce was granted.

She holds the record, the Princess Aly
 Khan, until some newer, younger glamour
 girl comes along, who will marry a king.
 The likes of Elizabeth Taylor, maybe?

THE END

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Kitchen Barbecue

(Continued from page 59) care of the salad, vegetables and desserts. Don, officiating at the barbecue, is the meat expert.

His hamburger recipe is worth clipping: (All recipes serve about ten people.)

HAMBURGERS

Mix together:

- 7 lbs. lean, ground, round steak
- 6 eggs, slightly beaten
- 1 cup burgundy wine
- 1 medium onion, chopped fine
- 2 tbsp. Worcestershire sauce
- 1 tbsp. salt
- ¼ tsp. thyme
- 2 tbsp. hot meat sauce

Shape into patties and barbecue until done to taste.

Everyone helps at the De Fores. On this particular occasion, Marie Lund and Betty Hutton Briskin donned aprons when they arrived and proceeded to set the table and make the salad, a De Fore specialty.

CUCUMBER SALAD WITH SOUR CREAM

Wash and peel 5 medium-sized cucumbers. Slice very thin directly into a deep bowl. As each cucumber is finished, sprinkle with salt. Place in refrigerator and chill 4 hours. Then drain, rinse and squeeze water out with your hands. Slice very thin, 2 medium-sized Bermuda onions. Separate into rings. Add to cucumbers. Combine.

- ½ cup light cream
- 2 tbsp. red wine vinegar
- 1 tbsp. sugar
- ¼ cup lemon juice

Paprika and coarse ground pepper

Mix gently but thoroughly with vegetables. It's perfect with beans and hamburgers.

Marion De Fore put Betty to work arranging a relish plate of olives, pickles, celery, green onions and radishes. Marie made the savory garlic bread.

GARLIC FRENCH BREAD

Cut into 1½-inch slices 4 loaves French bread. Work ½ lb. butter with wooden spoon until soft. Add 4 cloves garlic, chopped fine. Let stand 5 minutes. Spread generously on bread slices and toast under broiler, buttered side up, until golden brown.

No one, of course, was allowed to deal with the baked beans but Marion. She has a way with them, Don will tell you.

BAKED BEANS

Cook gently over low heat:

- 4 slices bacon, chopped fine
- 1 clove garlic, chopped fine

When bacon is almost crisp, add ½ cup brown sugar, firmly packed. Cook over low heat until sugar melts. Add contents of

6 (18-ounce) cans oven-baked beans. Stir the bacon-sugar mixture in gently. Place in casserole or bean crock. Sprinkle with extra ½ cup brown sugar, if desired. Cover and bake in a slow oven (300°F.) 2 hours. Marion also had filled the cookie jar.

PEANUT BUTTER COOKIES

Sift then measure:

- 1¼ cups flour. Add, and sift again:
- ¾ tsp. soda
- ½ tsp. baking powder
- ¼ tsp. salt

In mixing bowl, soften with spoon ½ cup shortening. Add and mix until fluffy:

- ½ cup peanut butter
- ½ cup granulated sugar
- ½ cup firmly packed brown sugar

Add 2 eggs, well-beaten. Add flour mixture and stir until well-combined. Drop ½-inch balls of dough on cookie sheet 1½ inches apart. Flatten with fork dipped in flour to make criss-cross pattern. Bake in moderate oven (350°F.) about 10 minutes. Dessert was another De Fore specialty.

LITTLE ICE CREAM DESSERTS

Marion fixed a most attractive, simple and delicious ice cream dessert. She filled little flower pots with ice cream. She placed a match stick in the middle of each, then chilled them in the refrigerator until solid. Then she removed the stick and placed an artificial daisy in the hole, just before serving.

Later in the evening, we played a wonderful new version of charades. Don dreamed it up. Instead of acting out the subject, we drew it on a blackboard. Don drew one of the strangest looking creatures ever seen. It had a balloon-like body, spindly legs and whiskers. It was supposed to be "The Male Animal." Before Don drew his animal he went through the usual pantomime classification of his subject.

The turtle race was fun, too. Don and Marion drew four large turtles on pieces of cardboard, cut them out and pulled strings, about five yards long, through holes punched just below the turtle heads. One end of this string is fastened to a chair. The other end is held in the hand. And the person who "walks" the turtle all the way down the string first is the winner.

So with good food, television, a new version of charades and a turtle race, there was not a dull moment at the De Fore party, which began in the kitchen and ended there, as all good parties should, with a raid on the refrigerator.

(Betty Hutton is in "Let's Dance," John Lund in "Duchess of Idaho" and "The Lieutenant" and Don De Fore in "My Friend Irma.")

THE END

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The Queens Are in the Parlor

(Continued from page 65) fifteen-minute relays.

None of these extra-curricular activities seem to disturb any of the operators who are briefed to be prepared for anything. For instance, when Linda Darnell was requested to go blonde for "Forever Amber," the bleaching of her very dark tresses was extended over a period of several weeks.

A national magazine had requested the privilege of covering the transformation, so, for three weeks, a photographer, his assistant, a consultant from the studio and a press agent jammed themselves into the booth in which Linda was being bleached, with nary a peep from the operator.

Frantic calls from frantic customers are met with complete understanding. Recently, Barbara Britton telephoned a beauty shop. "My hair's a mess. I haven't a thing to wear and there's no one to stay with my little son. But I have an important studio interview set for tomorrow and I must get to your place today."

An hour later, Barbara was in the shop, with little Teddy on her lap. While her hair was being done, a hat designer rushed over with several numbers for her approval and the manager of a nearby shop hurried in with an armful of dresses. The beauty shop had arranged for everything. Operation Britton went off without a flaw.

HAVE we intimated that beauty parlor operators are disturbed by nothing? Well, that's not quite true. Their dread of one type of catastrophe gives them multicolored nightmares—the possibility of a hair-dyeing process going berserk, thereby endowing the unlucky customer with a hair shade that's not for this world. When this actually happens, all bedlam reigns.

Joan Crawford's hair, for instance, which had to be bleached for "Flamingo Road," turned chartreuse during the dyeing-back process.

Lucille Ball went through an almost identical experience, but with happier results. One day, just before she was scheduled for a syndicated interview, she entrusted her hair-dyeing to a new operator. And her hair came out a rosy pink.

Practically in tears, Lucille telephoned her publicity agent who was waiting with the newspaper man at Lucey's restaurant. Sensing a better story than that which had been planned, the publicist carted the writer off to the salon. The result was bang-up humorous articles on Lucille's pink hair that hit papers all over the country.

Beauty parlor interviews are practically an everyday occurrence in Hollywood. But, sometimes, they aren't as private as they should be.

Before Maureen O'Hara left for Europe, she scheduled a hair set and an interview at the same time. The writer, a man in this case, sneaked into her booth and found Maureen under the drier. This meant shouting his questions to Maureen. Not realizing how loud she was talking, Maureen shouted back the answers.

The ordeal left the poor interviewer limp. But that wasn't all! Imagine his chagrin, when, the following Sunday, before he could get his story to his magazine's New York office, the conversation, complete with questions and answers appeared in the theatrical section of a local newspaper. A syndicated columnist in the next booth, who had overheard the entire interview, had used it as her own.

Lana Turner overheard a conversation as she was having her nails done, one day, but because of Lana's unintentional eavesdropping, an unknown young lady received the thrill of her life. This young lady had desperately requested her hair

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done exactly like Lana's. Curious, Lana sent her manicurist in to find out why.

The answer was the one that young girls all over the country give to their operators, when they make the same request. Her boy friend thought Lana the most beautiful girl on the screen, and wanted his sweetheart to look as much like the girl of his dreams as possible.

When Lana was told of this, she sent a clipping of her hair to the girl's booth for matching, and had her special hairdresser do an exact duplicate cutting and trimming job for the girl. She also informed the girl of her favorite make-up tricks.

And it worked! Lana was told, a few days later, that the delighted customer had called to thank everyone. She was going to be married in a few weeks, wearing a dress copied after the one Lana wore in "Marriage Is a Private Affair."

JANE WYMAN made a similar gesture, but in her case, instead of just giving advice and suggestions, Jane personally assumed the role of beauty operator.

It happened on the set of "A Kiss in the Dark." A young newcomer, about to go before the camera for the first time, sat nervously on the sidelines waiting to be called. Looking up from her script, she saw Jane smiling at her.

"You're in the next scene, aren't you?" Jane asked kindly.

"Yes, I am," replied the girl.

Jane invited the girl into her dressing room and, after seating her at the dressing table, she asked, "Do you mind if I try something different with your hair? I don't think that side part is for you at all."

Before the bewildered girl could reply, Jane's comb was sweeping through her hair with professional sureness.

The result was miraculous. "It's all right," reassured Jane, as the girl began to express her thanks. "You see, I began in Hollywood as a hairdresser and I can't resist fixing a hair-do I know is wrong."

A beauty treatment had a far-reaching effect on Ann Sheridan's future, too. Ann was already an established star the day she popped into a local shop for a permanent, but she was faced with a great decision in regard to her personal life.

She pondered over the problem while her hair was neatly wound about the wires of the machine overhead. Suddenly, her chair rocked, the machine slid perceptibly and Ann slid with it.

"Earthquake," cried a chorus of feminine voices, as customers with streaming hair, half-manicured hands or naked, semi-pedicured feet, dashed from the various booths. Unable to free herself, Ann, all at once, found herself facing the situa-

tion with complete calm and assurance.

The result of that experience carried over to the following day, and the problem which had seemed so huge melted away under her new-found assurance.

"I wouldn't recommend an earthquake while having a permanent as a means of finding oneself," Ann said later, "but it certainly worked wonders with me."

Secrets are told to favorite operator that stars will entrust with no one else. Gossip is exchanged, confidences given, and careers made, and occasionally ruined.

June Haver was in the midst of a manicure when she heard, in the next booth a voice say, "Yes, they are still planning the life story of Marilyn Miller at Warners, but they just can't seem to find the right girl to play the lead."

Like a flash, June ran to the phone, called her agent, tied her damp hair in a bandana and took off for his office. Before the day was over, the agent had arranged with Twentieth Century-Fox to lend June to Warners, and June was set to become Marilyn Miller about the same time the woman in the next booth left the salon.

On the other hand, there's the story of the actress noted for her rudeness, who yanked a telephone from the hand of one of the customers, snapping, "I spoke for this phone first. If your call is so important you can use the pay booth in front."

The customer used it, indeed. She called her producer-husband who had the actress in mind for an important role in his next film. And the actress still doesn't know why she was suddenly out of the running.

Jennifer Jones is the star most inclined to be thoughtful, not only of her present appearance, but of her future one as well.

During the shooting of a recent picture she noticed that one of the actors was gradually losing his double chin, and frankly asked how it was accomplished. She received an equally frank answer. He was submitting to a muscle exercising machine at one of the beauty parlors.

On her next visit to the shop, Jennifer asked for a treatment on the machine to eliminate a double chin threat. Jennifer is an "everything-at-the-same-time" customer with a masseur busy on her arms, pedicurist at her feet, a hairdresser doing her hair, while she's trying to answer calls and grab lunch at the same time.

Marie Wilson, like Jennifer, is another "shoot-the-works" girl when she goes to the beauty shop. Late one afternoon, a Marie relaxed for her facial, the operator said, "Wait, I'll remove these first," and started yanking at Marie's inch-long lashes.

Marie leaped about two feet into the air. The eyelashes, far from being false, as the girl supposed, were Marie's own.

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Later, Marie went to the desk and paid her bill. Halfway out the door, she was stopped by the cashier. The cashier, speechless with excitement, was pointing wildly.

Marie looked down. Each foot was bare and between each toe lurked a piece of cotton. Marie had completely forgotten she'd had a pedicure.

One can't entirely blame Marie's beautician for her mistake. All the top beauty salons specialize in providing false eyelashes for the stars who want or need them. And a well-known shop is noted for whipping up those youth-making toupees worn by actors with receding hairlines.

But, believe it or not, acquiring a toupee isn't the only reason the Hollywood male animal invades a beauty salon.

Customers seldom give a second glance at that sterling he-man cowboy, *Hopalong Cassidy*, as he strides through a salon to his favorite hairdresser. When Bill Boyd is about to do another Western, he submits to the tortures of a wave in order to give body to his fine silver hair. Otherwise, the camera plays tricks with the fine hair of this handsome cowboy star.

BILL POWELL sat for hours while every other hair at his temples was bleached white for his role in "Dancing in the Dark." The old powder at the temples routine is too obvious for the Technicolor camera. Bill, whose brown hair was dyed red for "Life with Father," claims he's a veteran of the beauty parlor routine.

Such stars as Tyrone Power, Spencer Tracy and even Gene Lockhart have submitted to the curling tongs when their roles demanded it. John Lund, who was bleached even blonder for "Miss Tatlock's Millions," claimed he'd give up his career before he'd go through that ordeal again.

Years ago, an actress noticed through the open door of a booth, a sight that stopped her cold. With his hair strung up into dozens of old-fashioned permanent machine wires sat John Barrymore.

His eyebrows rose as she stood, rooted to the spot. "Well, frump?" he suddenly demanded, which sent her scurrying off like a frightened chipmunk. Later, she learned that Mr. Barrymore was being readied for his role in "Don Juan."

When Errol Flynn was vacationing in Jamaica, his hair, curled and lightened for "Don Juan," was a constant source of amazement to the natives, especially as the dark roots pushed out the lighter curls.

But vanity, alone, sometimes prompts actors to stealthily creep into beauty salons through back doors.

A middle-aged actor sat in a booth at one of the big shops and grew confidential, as so many customers do. "I'm having these face massages and my hair touched up for one reason only," he said, flicking his cigarette ashes on the floor. "I'm in love. Don't want her to think I'm too old, you know. Maybe you know the young lady." And he named a young starlet.

"Shhh!" the operator warned. "She's in the next booth having a manicure."

They never knew whether she heard or not. But the operator and the actor were inclined to believe she had heard when her engagement to a much younger actor was announced in a column a week later.

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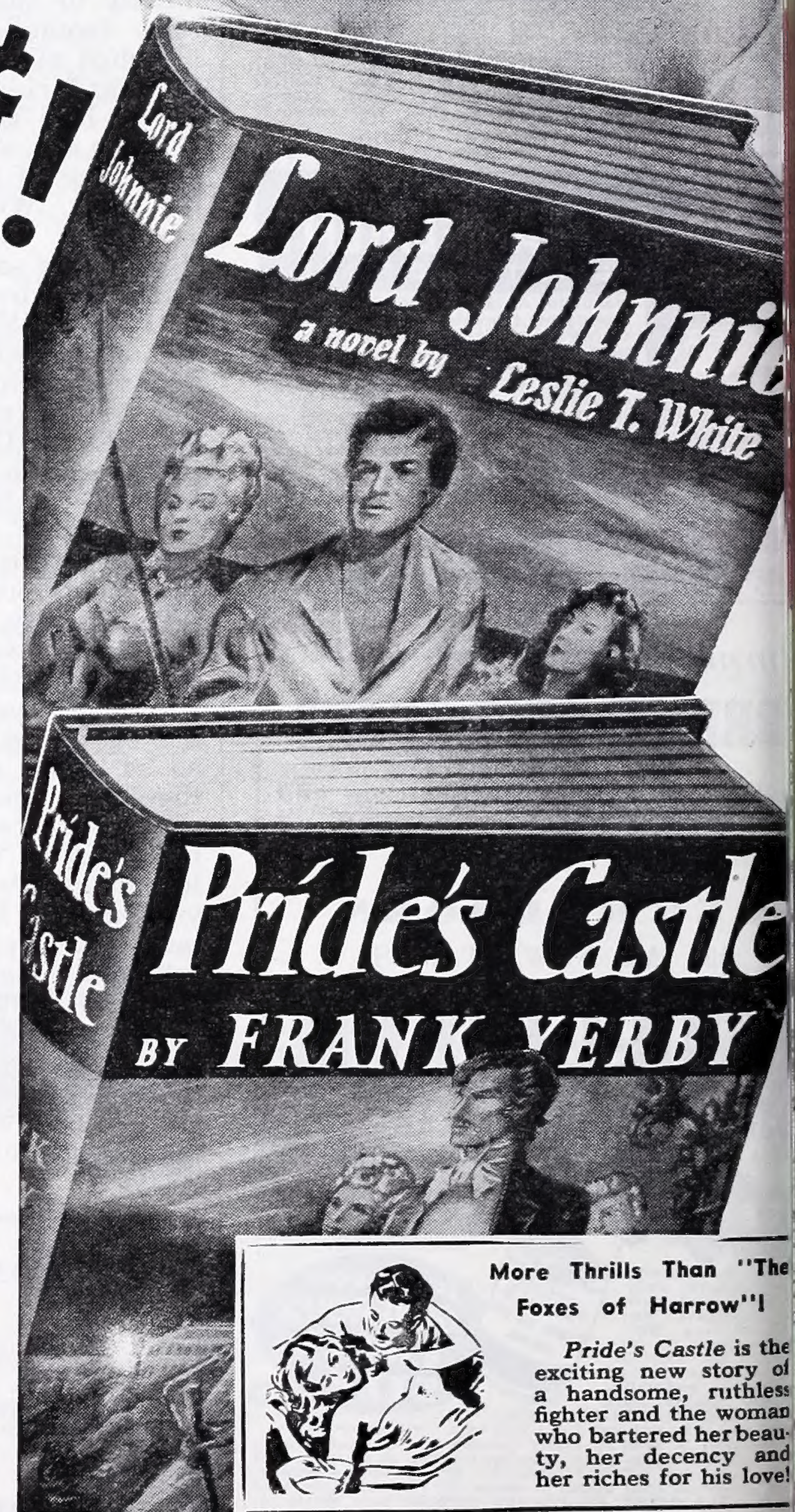
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